

ink

Disease

issue #5
\$1.00

TOM MATTSO 84



Interviews With

D.O.A. RHINO 39 ABASH
THE PATRIOTS HÜSKER DÜ THE ATOMS
And More...

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 Barbara Alper
 Silent Running
 Anti Matter
 Mark Westergaard
 Pete Flipside
 Benny Siegel

the people who did
 did
 be
 names should
 their names should
 be
 listed next to their work).

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 THOMAS SIEGEL Tom Matson

We would also like to thank all the bands, the people who did
 ads, and the rest of our contributors (Their names should
 be listed next to their work).

September 29, 1984

HAPPY
 NEW YEAR

FROM ALL OF
 US AT ...



You can't say not to react to pain.
Because shit, pain hurts.

There are so many types of pain.
But they all basically hurt.

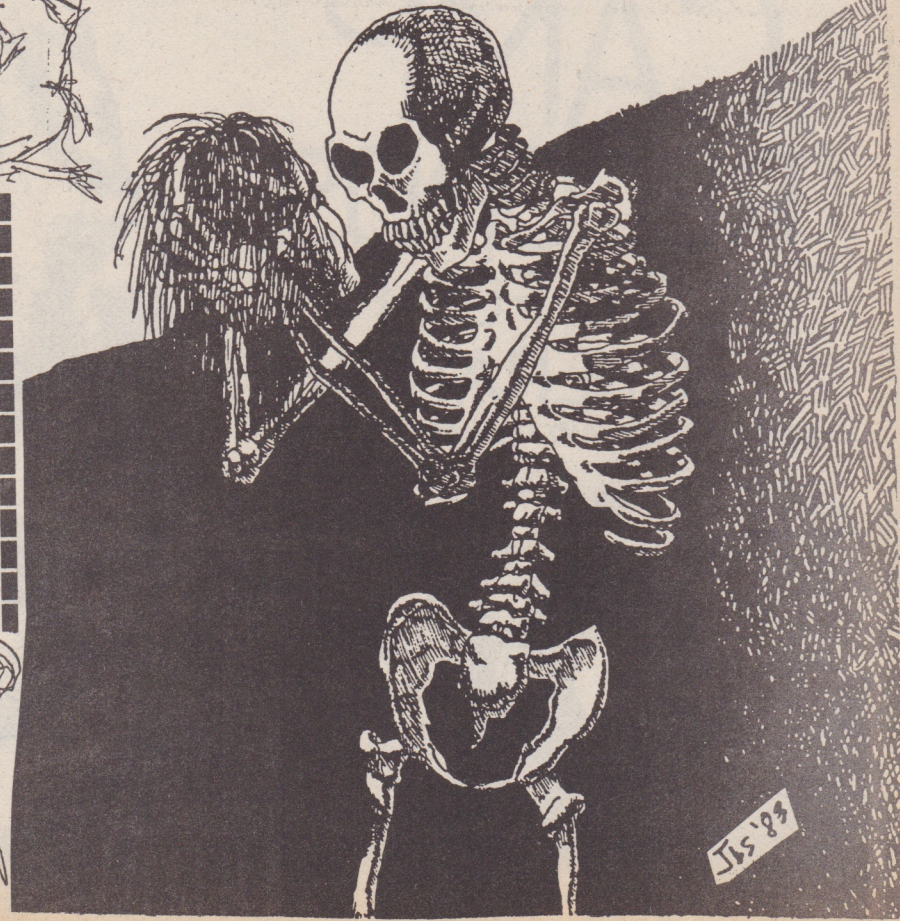
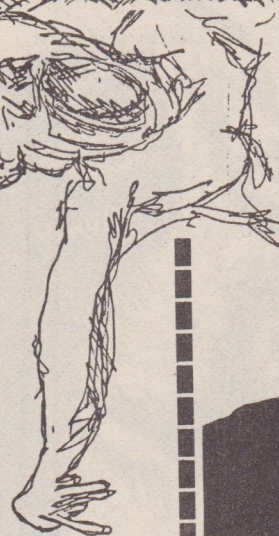
You really don't live with out
feeling some sort of pain.

There will always be something
bothering your brain.

What have there be, be what there's not.
Not to be just can't be because we all live
to compete.

Look what I smell, feel what I taste.
Know as I feel as I stare into your face.
Wish a little harder, keep on dreaming.
Things will never be as you want, so live in
your dreams.

Feel what I've said, say I am wrong.
But who is so -----
to judge right from wrong?
Pretend to touch what you can't.
That's as close as you'll get.
It will just lead to another fun filled dream.



JS 88

KENNETH PEYTON

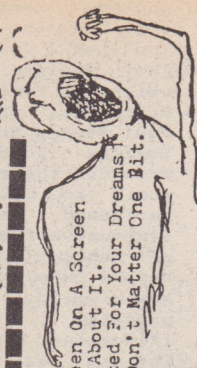
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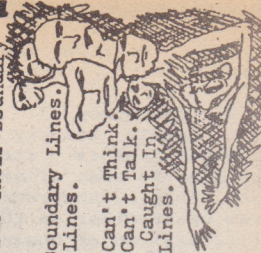
I Can Be Seen On A Screen
And That's About It.
I Was Created For Your Dreams
To Me You Don't Matter One Bit.



Most Of These People
In My Life,
Are Nothing More Than A Line.
Keeping Me In,
Stuck Inside.
Stuck Inside Their Boundary
Lines.

They're Boundary Lines.
Boundary Lines.

I Really Can't Think
I Really Can't Talk.
When I Am Caught In
Boundary Lines.



I really do like you,
I guess.....
Even though you hate
me and say I'm shit
and fuck with my head
and try to kill me and
hurt people that I
really do love.....

I still like you,
I guess.....



To be jealous is such a funny game.
So let's hop around and cause each other pain.
Want what he's got.
To be what she's not.

Take everything he is and still feel the same.
You want her.
You say you need her.

You can't have her.
Because she doesn't belong to anybody.
Does that hurt you, that she is so free?

Does it bring on the jealous game?
Do you feel this way?

EVERYTHING YOU'VE ALWAYS
WANTED TO KNOW ABOUT THE
RAMONES

by Joe Henderson

The early history of the Ramones sounds startlingly familiar to that of any garage band. Joey, Johnny, and Dee Dee grew up together in the Forest Hills section of Queens. They decided to form a band after seeing that the New York Dolls could express themselves without a lot of expensive equipment. After Dee Dee and Johnny bought fifty dollar guitars and two small amps, the three practiced in the back of a paint store for about two hours a week. Their only problem was that they could not play their instruments. As a result, their music was on a very rudimentary three chord level. To make up for this seemingly deficient aspect, they played fast--thus creating Punk Rock. Times were tough for these fledgling superstars. None of them ever made it through high school. In order to support themselves, Johnny worked construction while Dee Dee became an apprentice hair dresser. Since Dee Dee had an expensive heroin habit, he had to augment his income by committing robberies. Joey ended up living in the back of the paint store after his parents kicked him out of their house.

In 1974, their trip to success began after they acquired the more musically inclined Tommy as drummer. They decided on their name, which came from Paul McCartney, who called himself Paul Ramone during the Silver Beatles Tour. They first brought their new style of music to CBGB'S where they performed an incredibly aggressive twenty minute burst of energy which has never before been experienced by the music world. As a Bicentennial present, The Ramones introduced Punk Rock to England as they played in London on our Independence Day. On both continents people fell in love with them. Their cartoonish goofiness along with their fast paced music seemed to be an unbeatable combination. Although their lyrics lacked substance, it was not really a hinderance to their popularity. People did not seem to mind (myself included) that there was really not all that much to "Blitzkrieg Bop" (or any Ramones song for that matter).

In any case, to acquire a larger following, The Ramones began to branch out. The release of "Road to Ruin" in 1978 marked a landmark change for the band. It was much more melodic than their three previous releases. With its

slowed pace, enhanced lyrics came along with even a few guitar solos. So that most long time fans would not go into shock, "I Wanna Be Sedated" was included. The same format was followed for the later "End of the Century" album. The Ramones also ventured into the realm of Hollywood by starring in "Rock 'n Roll High School."

Unfortunately, their reach for success never quite met up to their expectations. Although "Road to Ruin" and especially "End of the Century" were received with critical acclaim, they never were great sellers. "Rock 'n Roll High School" bombed at the box office. "Road to Ruin" was aptly titled. Their efforts only resulted in isolating their fans. Their next release "Pleasant Dreams" expressed disillusionment with the record world.

My first reactions to their latest album was disappointment. It seemed to be an aborted attempt at getting back to their roots. As usual, it had a song dealing with mental illness. This time "Psycho Therapy" instead of "Teenage Lobotomy." Of course there also was a hokey love song. I grudgingly went to their recent show at The Country Club not knowing what to expect. As The Ramones strode on stage under the

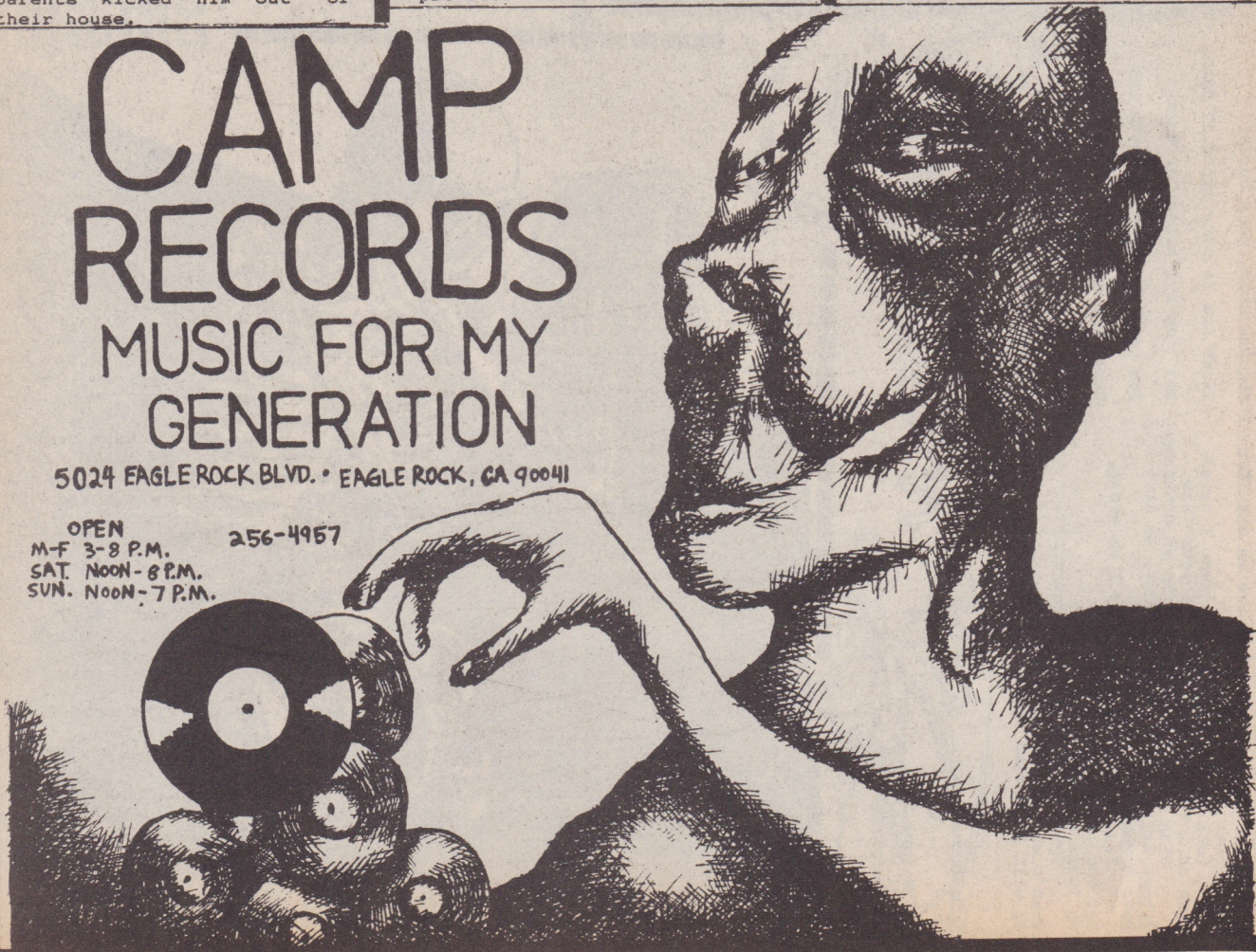
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ABASH

ABASH

This band was interviewed by mail.

ID: You said the band's been together for three years, how many line up changes have you undergone?

ABASH: The original members have always been Mike Coleman (guitar) and Mike Costine (Vocals). Then there was Ed Dickson on bass and Gerry Lewis on drums.

ID: What changes have your musical direction gone in?

ABASH: The music has been the same. Our sound has been compared to old Middle Class, we play punk rock music but we aren't 1-2-3-4 thrash.

ID: Who's in the band now, and how old are they?

ABASH: Mike Coleman (guitar, 18), Mike Costine (Vocals, 18), Mike Barbee (bass, 18), James McFarlen (drums, 16)

ID: What type of music and bands do you like. What are some of your influences?

ABASH: We're all into hardcore. A lot of skinhead stuff but our favorite bands are: Rhino 39, Secret Hate, Crewd, T.S.O.L., and the Damned.

ID: Do you have any political or apolitical views?

ABASH: We don't really talk about politics but we do agree that our government is corrupt.

ID: How has being from Long Beach affected you?

ABASH: Long Beach is a good town for bands but it needs more recognition. We don't have any songs about the beach. Rhino 39 are a band that's been around a long time and deserve some coverage.

ID: Who writes the songs?

ABASH: Coleman writes the music and Costine & Coleman write the lyrics. Our songs are about our experiences and lives; people we know, sex, drugs.

ID: How many songs do you have? What are some of the names?

ABASH: We have about 20 or more songs. "Cops are kids", "Friday night", "Wanna be king", "Not that bad", "Bitch chick", "Love of hate"...etc.

ID: Where have you played?

ABASH: We've played San Clemente, Downey, Costa Mesa, Long Beach, Lakewood, and L.A.

ID: Where would you like to play?

ABASH: We want to play San Francisco, Reno, D.C., New York, Boston, etc., etc.... (We also would like to play the Cathey de Grande)

ID: What does your name mean and how did you get it?

ABASH: Abash means-to humiliate or embarrass. We like to embarrass ourselves and other people. Coleman and Costine thought of it because it fits our personalities.

ID: What do you think about the police?

ABASH: We hate cops. They're rednecks who like to give kids a hard time.

ID: Do you have any plans for a record?

ABASH: Jack (used to be in T.S.O.L.) of Cathedral of Tears is trying to get us signed with Enigma records but it's hard for him to do it.

ID: What made you start a band? Do you skate or surf?

ABASH: Coleman & Costine started the band for fun and to improve on their instruments. James and Barbee were in other bands and joined to improve. Everyone in the band surfs except James.

ID: What do you think is the biggest problem with punk?

ABASH: A problem with punk is non-unity, having punks at the same schools not being friends. Punks fighting each other.

ID: Anything you'd like to add?

ABASH: Thanks to Millikan High punks, R39, Bad Influence, and Jim Clark.



PHOTO: Mike Costine

James McFarlen

Mike Barbee

Mike Coleman

SMASH

GOVERNMENT ISSUE - "MAKE AN EFFORT" 7" ep

G.I. made an effort and put out a good release that's up to par with their later stuff (Boycott Stabb) was recorded after this one) They get a little sloppy and the lyrics are no great revelations, but the insistent barrage of power keeps things going.

ILL REPUTE - "OXNARD, LAND OF NO TOILETS" 7" ep

This is competent ultrathrash that should grab you at the gut but because of the lame production job (the drums sound dead and the guitar is as full-bodied as a quadruple amputee) you'll wish you paid the two bucks to see them live. Not too interesting lyrically except "Sleepwalking".

EMPTY RITUALS - "Dressed to Kill/Hardcore" 7" single

Decently haunting vocals over a slow rhythm with anti-soldier lyrics that are no different from countless other songs on side one. Repetitious, unimaginative bass-line and more ho-hum playing make side two even worse. There's definitely a place for this band-unfortunately it's not on my stereo.

SEX GANG CHILDREN - "SEBASTIAN" ep 12"

This was in Poo Bah's used for 2 bucks so I thought I'd take a chance and see what "positive punk" sounds like. Why do they call it "positive punk?" Maybe because it positively sucks. End less masturbation with drums and studio effects, plus monotonous, off-key singing is not my idea of a good time.

CIRCLE JERKS - "GOLDEN SHOWER OF HITS" 1p

I always thought that if they sang about booze and broads all the time and Kieth could wail a la DEB MAIDEN that the CJ's could really be popular on KMET. Well, this record comes real close. It's still faster than typical rock but the production is squeaky clean (the vocals are real loud which allows you to actually make out what he's saying without a lyric sheet). To sum it all up, this is rock that blows away OZZY and has little to do with hardcore. Give a listen to "Rats of Reality" if you doubt me.

**Have a
Hot
Shower
Anywhere!**

X - "MORE FUN IN THE NEW WORLD" 1p

Okay, first you tell me if you can figure out this line - "The devil drives a Buick/He sits inside and eats lunch/And sticks his pitchfork through the trunk and into the spare". I mean, why a Buick? Why not a Chevy? Why lunch? Okay, so their poets....forgive me. The music is pretty good on some tunes-"devil Doll" and "I See Red" in particular. You know- That Xish rockabilly raunch. "Poor Girl" is a fine song. It's a real pop tone unlike anything I've heard from X before. ~~XXXXXXXX~~ It kind of makes me wish Mr. Doe would sing by himself more often. "Breathless" and the Stars on 45 medley at the end of "True Love#2" help to make this more than good record so screw what you think.

GANG OF FOUR - "HARD" 1p

"Wimpy Out" would of been a better title for this record. The Gang has put out some vinyl that sounds like the rest of the KROQ dance bandwagon. So, they developed, into what? Crap! Leave the "new wave" to the bands that are meant for that, kick out the chick and quit writing those nonsense lyrics (I can't figure out what the hell there supposed to mean). I'm not the only one who feels this way-check out the Rolling Stone review. I should write for them!

HITS

All reviews on
this page are
by BRADY

EDITORIAL, For our first EDITORIAL I thought we should do something serious, so here goes. Many people have said that L.A. is getting a lot worse and if flyers are any indication it's true.

As you know, if you've read our past issues, we've had a shrunken flyer section. This included some of what I thought were the best flyers in the country. Unfortunately L.A. has had mostly bland flyers for the past year with the exception Black Flag flyers by Petti-bone and a few others.

If you agree do something about it! Put out flyers with cartoons and art and pictures. Don't just put the bands names on it (anything but that). If you disagree send some flyers that prove your point, and we will start a flyer section again. Thomas



SOME OF THE BEST LITTLE SAYINGS ON THE INNER GROVE

1. ADOLESCENTS-Chuck is bald Robo was/Brutis, where's my rasin heads.
2. BLACK FLAG-No Petti Bonerisms/A rap and a clap just aren't good enough anymore.
3. MINUTEMEN-Bring on the clowns.
4. DESCENDENTS-Take a shit/bonous butt.
5. GOVERNMENT ISSUE-Steppin stoned to death is for asshole.
6. CEZA-X-Not the Butt pliers.
7. BIG BOYS-America empty your swimming pools or else.
8. FARTZ-Do the wurmill/crawl in a corner and die wapos.
9. FAITH/VOID-There's no choice like no choice.
10. VANDALS-Nordic Conquest/Gay Rodeo.
11. BLACK FLAG-Wash this out of your life/Do the creepy crawl
12. T.O.S.L.-Jack is comedy.

BRADY'S USED RECORD RUNDOWN

XX I'm bummed that I can't write more record reviews but the reason is because I buy mostly old records in the used section of record stores. So, I will now give youse guys some recommendations. Here goes.....

VELVET UNDERGROUND - "1969" lp
Yeah man, like I can really conceptualize this, y'know? This is the all-time best record for listening to if you wanna get horribly depressed and realize everything that's wrong with the world and give up hope and say "Fuck this!" and take a lot of downers, or better yet heroin, and die..... We all feel like that some times so I very highly recommend this. Released-1969

FUNKADELIC - "AMERICA HATS IT'S YOUNG" lp
Do you like the ancient sounding funk that they play during sleazy cheap old porno movies? Then you'll love this, like me. Especially "Loose Booty" and "Pussy". This is also a concept album about America. Released-1972

SNEET - "DESOLATION BOULEVARD" lp
This is great! First of all, it's got "Ballroom Blitz" on it which you know is a classic. The singer has a high scream that's like a cross between Cal of DISCHARGE and the BBE GHS. The music is poppish bubble gum heavy metal in all it's glory. Lot's of high, piercing guitar solos.

PSYCHEDELIC DREAM - Compilation lp
Aorta, the Byrds, Kaleidoscope, Kak, Spirit, Gun and the Head Shop are but a few of the acid aliens ~~sex~~ on this. A trip to me, a flashback to my Dad. I think that the female singer for the United States of America would probably look like the girl on SALVATION ARMY's album cover. Released-1981

Of course, I have many more records that I've picked up for under three bucks by the likes of the SEEDS, MOTORHEAD, HOT CHOCOLATE, KISS, SEX PISTOLS, BEATLES, MEXX MC5, NEW YORK DOLLS, etc. I say take a chance on used records, even if just 'cause the cover looks cool. The best ones are 50¢ or maybe 25¢ and all scratched and outdated and the cover is ripped and the record is warped. If you like it then you feel lucky, if you don't you only blew a couple of video games. Screw the system! Buy used records and make a statement! Put some ~~energy~~ in your record buying.....



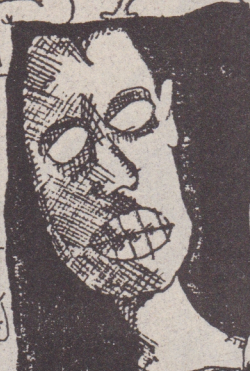
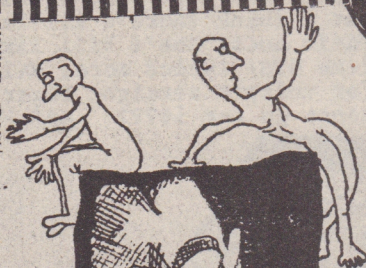
Thnx Jason C. for photo

2

Anybody out
there remember ...



...the STONE MEN
OF SATURN?



apathy

IS A
SAD
THING.



Smog

I believe in the VENGEANCE of history
and The VENGEANCE of heaven for depravity
Possibly smog is an ectoplasm
Descended for vengeance on the world's baseness

Darkness is coming,
Darkness!

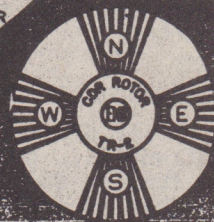
It reeks of deepest hell
Those who can breathe this stench
Are NOT worth keeping alive!

When the world is a CADAVER
A cess of fog and chaos
It is a sign of quality
TO SINK and DROWN.

False Ideas,
False Morality
Fuming so many years
have soiled
the sky.

Listen!
It's easy to lose your breath on precipice
But breathe deeply
Breathe deeply!
Give it a try!
Inhale altogether!

(by: Steven Slaby)



PUBLIC IMAGE LIMITED - "This Is Not A Love Song" E.P.
(Virgin Records)

Let's get this straight, the E.P. may contain four songs, but I find it difficult to consider this more than a single. The opening song is the previously released "Public Image", which has no real reason being on the album other than filling a two and a half minute void. "This Is Not A Love Song" has been getting a considerable amount of radio air play. This song is by far Public Image's most blatant effort in obtaining more than just cult level success. The songs catchy pop beat coupled with Johnny Lydon's droning chant proclaims over and over that this is not a love song. Public Image has been known for it's innovative musical textures, created by former P.I.L. guitarist, Keith Levine, but in this effort they appear to have broken that mold by offering a mediocre dance number. The same song is also on side two of the record, but as a "Special remix." After about thirty listenings I still cannot tell the difference between the two versions.

If I appear to be down on this five dollar and fifty cent piece of vinyl your right so far, but the E.P. instantly redeems it's self with the final cut entitled "Blue Water." This haunting work is reminiscent of "Flowers of Romance." The sound that emanates from the speakers when I listen to the song can only be described as a herd of dying arctic whales moaning in the distance. Blueeee Waateer are the only words which whine from the song, slowly repeating with stronger intensity each time. This stirring track ranks with the best of P.I.L.'s material in creating an image that goes way beyond the meager commercial effort of "This Is Not a Love Song."

At the very least I can say Public Image has once again been successful in what they do best, creating controversy, without even trying. Hopefully Keith Levine's last work with P.I.L. will be remembered by what you won't hear on the radio.

by
Steve Alper

Reviewed

WE GOT POWER - PARTY OR GO HOME comp
12" lp

If you thought PINK FLOYD's last lp was underproduced this is not for you!!!!!! Mystic records reaches new lows in lame production but that doesn't keep this 40 band compilation from being recommendable NIP DRIVERS, SVDB, DAYGLOW ABORTIONS and the FUCK UPS are my personal faves. With 40 bands to choose from....take your pick

D.Y.S. - BROTHERHOOD 12" ep

A poor man's SS DECONTROL. Some disagree, but I think there's little difference. Their hooks don't kill like SSD but I like DYS' lyrics more. Wall of noise stuff for today's straight edger. Well, are ya gonna go for it??? BRADY

BUTTHOLE SURFERS/ L.P. (Alternative Tentacles)

What do you get when you cross the Minute Men with Flipper? A bizarre array of noise fussion known as the Butthole Surfers. Lyrics not for the weak at heart or the average punk. In this seven song L.P. the listener is taken on a voyage of the inner most reaches of pain and misery, I for one had a pretty good time. So in the immortal words of the Butthole Surfers "There's a time to live and a time to die, let's smoke Elvis Presleys toe nails when I wanna get high." *State A.*

PETER & THE TEST TUBE BABIES -
JINX/TRAPPER AIN'T GOT A BIRD 7" single

Jinx opens with a good guitar riff that keeps the whole tune moving fine. The flipside is a hard-edged quasi-reggae song about the bass player's physical and mental shortcomings. Buy this and be happy. *KDARB*

GET OFF MY BACK - PHILLY HC COMPILATION LP

Slightly disappointing. Most of the stuff here is mediocre and sloppy with little distinction. Only real exception is RUIN, who deliver two great tunes (with a unique singer) LITTLE GENTLEMEN's song is catchy and THE HBATHENS can thrash with the best but I can't recommend this record *BUNCH*

DISCHARGE - WARNING, HER MAJESTIES GOV'T...
12" ep

A good healthy departure from all previous releases. Cal tries for some high notes with different kinds of beats and metallic guitar licks....but the power's still there. *BRADY*

CRUCIFIX - "DEHUMANIZATION" (Corpus Christi rec.)

The human voice and the eternal cry for peace will not be silenced... Crucifix release their best and most fucking rad ever, with their new U.S./U.K. LP. This record has 14 incredible songs that surge with emotional power and lift your your spirit. Musically, it is also high quality. They've finally gotten a recording that is beneficial to their songs. The recording is awesome with at least 3 guitar tracks for that "wall of sound" sound with little to distinguish between instruments. Its dedication and thought-provoking lyrics will satisfy the most picky "Crass-type" band connoisseurs, while its intensity and speed will do the same for all you (and me) HC fans. All in all, this is a wonderfully balanced and highly recommended record. A MUST! And with the music and the cover, overall, is very effective in getting their message across. MAY THE HUMANITARIAN SPIRIT NEVER BE STIFLED! (IM) *(Lvan)*

THE STAINS - THE STAINS 12" ep

The Robert Becerra show. Any guy that does fucking brilliant things on a slab of metal is okay in my book. His guitar work stands out on this great lp. Bass and drums and tongue keeps the tune raging while Becerra wails, screeches and does God-knows-what to his poor "instrument". No lyric sheet bums me out. *MR. ROCK.*

(Corpus Christi PO BOX 15564 San Francisco, CA 94115)

M B Z W I N S T O N S M I T H
L I K S T P O E R T U R A
L G N U E I G H T Y F O U R
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W R H A S E T S B O K O T E J H T
D R O T E H N G R B O P F Z X U E T
D E H L M N I G Y R O T C I V E
G E B I Y R R L O W M U A W X
R R U B E T Q U E F S A N D L
O C O D A S I Y T R A P E H T E
E Z N D I A A I S A R U E N C A
G P N E W S P E A K Q I A L G
A I N A E C O S P Q A R W C U
M S T H O U G H T P O L I C E

Hey, Punks, put on your skin
heads and find the hidden words.
They can be backwards,
forwards, diagonal or vertical.
Here's the list:
THE PARTY
PAIN
TORTURE
OCEANIA
EURASIA
INGSOC
JULIA
VICTORY GIN
(answer on
page)

1984

This is a definite improvement from their first release, on the Noise From Nowhere compilation. Peace Corpse manages to mix to seemingly implausible combinations with much success. Providing lyrics with a sense of humor that pay due honor to that hard working and sincere f.v. coroner, Quincey, blended with music that's just a tad faster than Christian Death. Sorry no images of crucified cats and pierced pagan nipples, all were left with 1s fun realistic visions of "Dead Indians piled like logs." S.A.

APPENDIX-(Propaganda 015)

Three of the four songs from this Finnish band are fast blasts of metallic crys and pain. The other cut "Huora", is slower and more melodic, with the symbols softly raining shrapnel down around your ears. I find myself singing along, I wonder what I'm saying. T.S.

KILROY-(Ghettoway Records)

Move over Wasted Youth, you're no longer number one on my lists of bands that provide the listener with social/political commentaries that convey the message of your above average neo-nazi. This is recommended to all of the Kilroy fans that like to suck babies' butts through the slats of park benches. S.A.

39 PIER AVENUE-(Mad Hamster Records)

Well produced numbers with a listenable commercial sound. If you like Roman Holiday and Burning Sensations then you won't have to stretch your imagination or taste to like this one. S.A.

Eric Solan-(Dice Records)

Boring 50's rock'n' roll with saxophone and patriotic lyrics. Great for a drive through Orange County with Wally George and lunch at Bob's Big Boy. S.A.

S.V.D.B. & BATTALION OF SAINTS/ Mystic Records

This single wins the award for spending the most time on my turn-table. This might be partly due to the fact that the two songs are so hyper-kinetically fast by the time your ears are ready to listen to the songs they're already over. Or it just might be that there is no lyric sheet provided. Only after 168 listens at 33rpm's instead of the usual 45rpm's have I begun to grasp the words. Of the two bands, S.V.D.B. clearly stands out both lyrically and musically. S.A.

D.O.A.-Bloodied but unbowed "The Damage to date:1978-83 (CD records.)

This is a rerelease of their first two records + one song "Fuck You" from their recent single. All the old classics are remixed here. If you don't have either "Something Better Change" or "Hardcore '81" then this is a must. T.S.

HUMAN THERAPY/ Dr. Dream Records

When did Secret Hate change their name to Human Therapy? Oh, they didn't. Make no mistake about it these bands sound more than just a lot alike. Simply by virtue of Secret Hate being one of the greatest bands to have existed in the last twenty three years, Human Therapy deserve their share of the recognition. So if you like Secret Hate then buy their single, I mean Human Therapy. S.A.

The author of 1984 with a buzz cut



NYC

CIRCLE ONE - Patterns of Force 1p

Hey, Satan, your goose is cooked!!! Here is a band that has the guts to finally tell us their feelings and goals but most of all, the "TRUTH" Well, a full lp of hardcore-by-numbers, annoying echo on every vocal track and dumb lyrics isn't gonna cast any demons out of me, thank you very much. At least Billy Graham has a sense of humor. By B.A.D.Y.

REIGN OF TERROR - Don't Blame Me/ Big Things 7" single (By B.A.D.Y.)

Rough and raunchy heavy metal complete with an "aaaaalll rriiigggghhhh" at the start of side one. This would have been better if the singer didn't strive to be DIO but this is still a good release.

The murky production gives the three tunes a death rock edge but listen harder and you can strain to pick up interesting touches, especially on "Old Fast". "Punishment" sounds like a theme song to a Saturday morning monster cartoon. I have mixed feelings about the girl singing but she sounds like she has potential to be real good.

10,000 HURTS - 7" ep (By B.A.D.Y.)

The murky production gives the three tunes a death rock edge but listen harder and you can strain to pick up interesting touches, especially on "Old Fast". "Punishment" sounds like a theme song to a Saturday morning monster cartoon. I have mixed feelings about the girl singing but she sounds like she has potential to be real good.

GOVERNMENT ISSUE, CRUCIFIX, UNDERGROUND SHELTER, THE UNJUST, SACRED DENIAL At CBGB's, NYC 1/7/84

First I want to say that this was the best show in a long time for me. Everyone there had a great time and I didn't see one fight the whole time. Not one. If this was any indication of the NY scene, then they've got one hell of a good thing going. SACRED DENIAL and THE UNJUST, two local bands were both real good. UNJUST reminded me of Aggression in the way the singer spit out his words. U.S. from Washington D.C. were a slower more melodic foursome that eventually won over the crowd with tunes like "Riot in Safeway". CRUCIFIX were so fucking great!! New guitar player, Drew (from A.H.C.) worked well with the rest of the group to deliver a crowd-pleasing show. G.I. were their usual bitchin' selves. John Stabb was a writhing human spasm as half the crowd piled on top of him for half the set. Lots of new, metallic material from them. Well done by B.A.D.Y.

There's me on the plane to NYC

EAST RIVER

RHINO 39 RHINO 39

RHINO 39 is one of L.A.'s oldest surviving punk bands. Along with the Dickies and X, they are quite possibly the only band still playing that has its roots in the early Masque days. It had been quite a while since they were last interviewed, so we felt fortunate to be doing the honors.

The band consists of Mark, Bass; Tim Drums; and Larry, guitar. They were interviewed on Jan 2, at their residence in downtown Long Beach a mile down the street from Zed records.

ID: How long has the band been together?

Larry: Six years?

ID: Is this the original line up?

Larry: Yes, we had a singer but he died (Mark and Larry share vocals).

ID: How many songs have you released?

Mark: Four songs actually.

Larry: were afraid of flooding the market.

ID: Anything coming up to be released?

Larry: We've been speaking with the people at Bemisbrain about recording for their compilation album again, but I think they're on holiday leave.

ID: You don't seem to play very much why is that?

Larry: We play everything that were offered.

ID: The first time I saw you was a couple years ago at Park View Hall with Secret Hate.

Larry: We also played there a long time ago with the Go-Go's.

Tim: Billy Zoom ran that show.

ID: You play with Secret Hate alot.

Tim: Yeah, they just got back together again.

ID: Besides having four songs released how many could you record?

All: 20, 40, 50, lots.

ID: Do you all go to school and work?

Mark: Yeah, it's hard to live off what you earn on the band.

ID: Rhino 39 has always been kind of a myth band, I had never seen you play, but "Rhino 39" was written on alot of walls. I thought it stood for some sort of political movement. What does Rhino 39 mean?

Tim: Absolutely nothing and everything, it has always been our name.

ID: What are some of your songs about?

Larry: Alot take on an alienation kind of theme, like our song "Hurry up and wait." The title speaks for it self.

ID: Do you consider yourself to be a political band?

Tim: No, not except for going to the polls every four years and voting.

ID: Would you like to tour?

Mark: Yes, definitely. It's difficult

because we have obligations here.

Larry: Its hard to get booked because were not to well known in other places.

ID: Why do you think your not to well known, you've been around for six years?

Larry: Because we never got a record out, or any kind of promotion to speak of.

Tim: A lot of bands get very big but they are not very good.

ID: What are your musical influences?

Mark: I like to listen to reggae and the radio.

Tim: The radio gives us ideas, it shows us how we could sound and how we shouldn't sound.

ID: How has your music changed over the years?

Larry: It has slowed down a little bit and gotten more refined, but I like to keep a hard edge on it.

ID: In the six years you've been together what is the most that you have made on a show?

Mark: A couple hundred. You can't support the band on that, let alone your life.

ID: Do you feel you gained respect because you have been around for six years?

Larry: No, a lot of people have heard of us, but haven't heard us.

ID: What has kept you together for so long?

Mark: Our love of music. If we wanted to get rich and famous we would have been discouraged long ago. Six years are behind us and we play because we want to.

ID: What label did you record on?

Mark: Dangerhouse. They released a lot of early stuff, like X, the Bags, Dils, and Alley Cats.

ID: How long ago was that?

Larry: 1979.

ID: Do you think things have changed for the better or worse?

Larry: It seems more violent. Pointless violence too.

ID: Do you think that's part of the element that keeps you from playing larger shows?

Mark: No, it does not usually effect us. We always thought that not playing would help our mystique.

ID: Are there any bands you like?

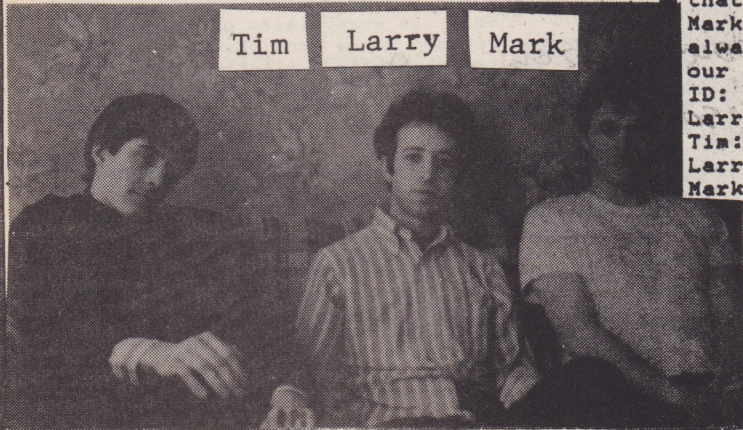
Larry: I was really impressed with the Crewd.

Tim: I like their record.

Larry: The Necros are really good.

Mark: We had an opportunity to record earlier

Tim Larry Mark



MORE RHINO 39

but we wanted to have more control.
 ID: How often do you practice?
 Larry: We try to at least once a week, but we have to book time at a rehearsal studio, which is kind of a drag. The longest we've gone without playing is two months.
 ID: Have you ever contemplated breaking up?
 Tim: No, we felt like giving up but not braking up, that would be to melodramatic.
 ID: Do you think you had any impact on L.A.'s early music scene?
 Mark: We were there, but I don't think we had an impact.
 Larry: It had an impact on us.
 ID: What was the first club you played?
 Mark: At the Masque, with the Plugz. We used to play with the Plugz a lot. We also played a lot with the Skulls and Zeros.
 ID: Do you feel like survivors compared to all the bands that were around then that are no longer together?
 Tim: You can stick it out if you want to, were still alive, just barely. The bands that were around then are either famous living in New York or working on a tree farm in Oregon.
 ID: Is there anything else you like to do besides music?
 Tim: Bum around, sail, and my favorite sport, watching T.V.
 ID: What was the best show you played?
 Mark: I don't know, all the good ones tend to stick together, only the bad ones stand out.
 ID: Do you see yourself being together for another six years?
 Mark: Sure, six years goes by fast. Our goal is to have a world tour by 1995 and play the Starwood after they tear it down...



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SCIENTIST ENCOUNTERS PACMAN

They were out of control but they didn't know it. They both felt outside; outsiders.

"I want to tell you everything," she said when they first met. A boulevard in Los Angeles. A warm humid night; the charged perfumes of the sweating night; Mexican food, stale beer exhaust plus puke, a heavy sweet sick odor of decaying flowers. Her green beer sign neon. She begins by recounting her past; dreamily she recalls her suffering; this is not what she really wanted to say. She leans forward, pulls her arms securely around her lungs. "I'd like to know everything about you," he says softly hesitant. He's not sure though. He's scared he might mean this. He knows he scared. She straightens against a graffiti sprayed facade; pushes off on liquid hips; with a sigh, gently silently squeezes a lungfull of smoke up the soft yellow lamplight dusted brick. The smoke rises tumbling into black. She's afraid she might push too hard, let go too fast; uncover her vulnerable wet insides. She knows this fear; it lies smoldering, growing from of an all consuming destroying passion that can become her master; can obliterate ALL, can possess all that is. She thinks:

If I open my skin for you are you going to hurt me

If I talk to you, will you talk to me

If I fuck you will you fuck me at least three times a day

Do you maintain any perversities

She is staring vacantly at a sapphire like reflection, glowing yellow on a rounded dirty chrome hubcap; diamonds of sparkling broken glass shiner in sidewalk cracks, in the street. She experiences a momentary feeling of darkness. Robert leaning, cocks his head, shifts his pelvis; his left shoulder pinches forward against rough brick and mortar. He wants her so bad he can't think. So much he can't talk. Wanting so intensely he turns to flee. He thinks: Fuck all this shit. I don't need you or anyone: fucking cunt. Fuck your stuck ass attitude, fuck your beautiful ass fuck your hips fuck your silly soft hair fuck your mysterious maddening cunt fuck your empty life in shit. This future sucks. Fuck it all. Robert realizes he's fallen in love. She grabs his wrist. Rehearsed silence nubs the air. Her a digit broken fingernail reaches behind his neck; red peeling polish traces the hairline along the nape; the flakes soak into his white soiled collar. Her heart pounds against her ribs, blood throbs through her ears like thunder. He pulls her close in a slow gentle swirl. I don't want to stop being open. He can feel his heart thumping against her pulsing ribs. She wants to open up. He struggles his nose against the smooth supple skin of her neck; smells her sweet salt. She feels her insides spinning churning. He feels hard against her firm stomach. His bulging touch makes her heart flop over. "I think I like you alot," he whispers. His words run through like warm liquid. He knows she won't be just a casual fuck. He's scared and doesn't want to stop feeling this open.

Holding hands they walk; absently kick at on rushing balls of newspaper. They walk through the yellow rain sheet of a zillion synthesized video peels that bleat from an open arcade.

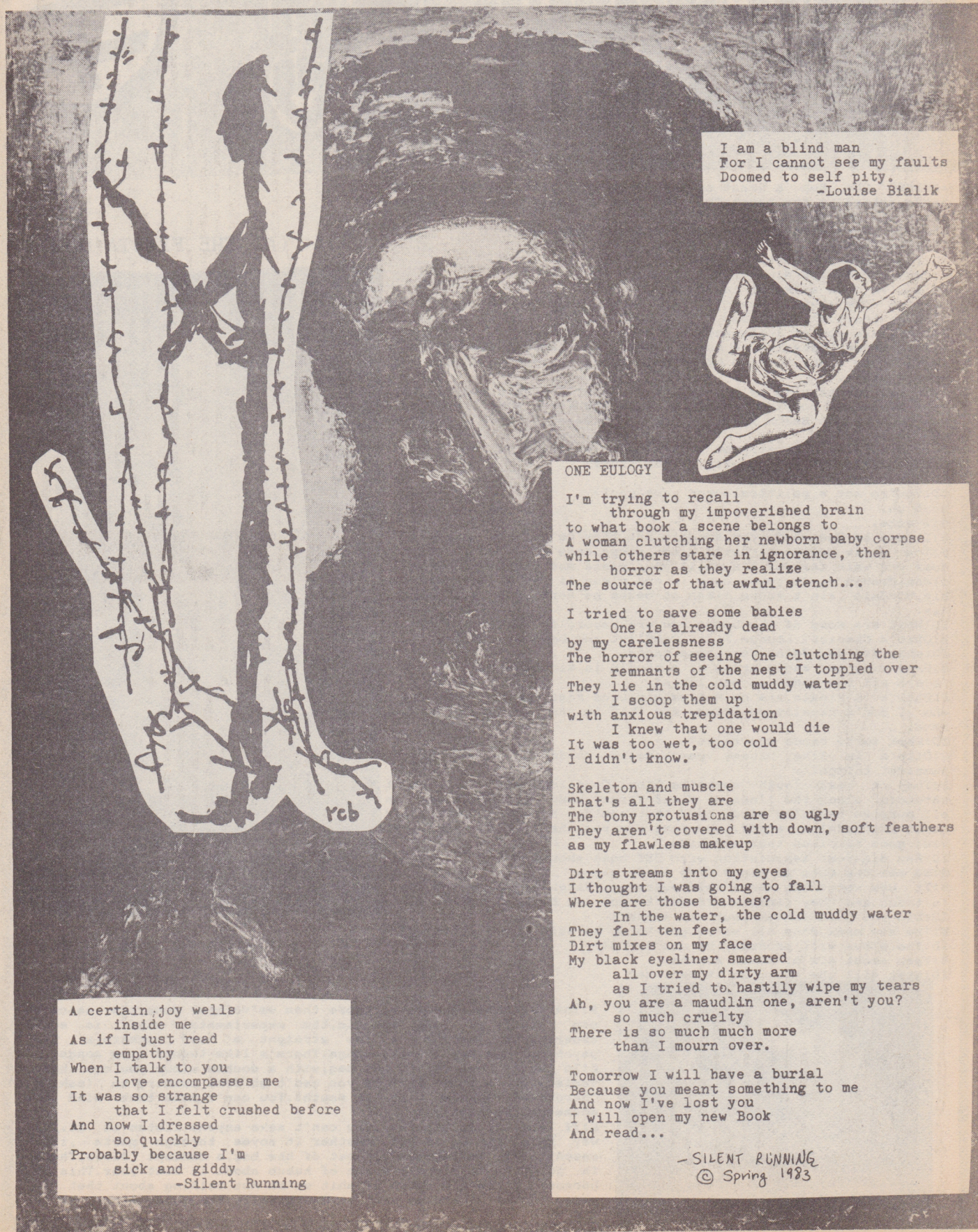
They can't hear. Sticky felt like piss stains on the sidewalk. They don't notice. They walk by windows that guard products they can't afford. Here they don't care. Traffic swirls collides. They can't see. They both feel so uncontrollably happy that they stop knowing; all becomes soft dark wet warm. Robert spins softly and looks into her eyes. They slide into a small dark alcove in the side of a building. He watches her eyes. He sees them flickering like a television screen. Her eyes are pushed deep in her head; fading like a faint video game image in black: pulsed. Blackened cadaverous skin holds them in place; from popping out. She feels an awkward pleasant tension against the inside of her skull. Her hand pushes towards his crotch. She pulls on his jutting fly. Her warm moist breath fills his tee shirt; flutters down over past his throat, over his nipples. A sweet pleasant fragrance wafts out from under her arm. He can smell her sex; a riot of perfumes.

One night she has a dream. In the dream there is a shadowy forest of hissing concrete. This sound grows steadily in intensity. She gradually becomes aware of an exquisite languid feeling sensation; hot cum oozing out of her cunt. A man she recognizes appears before her; she can also now see herself. His pants lay bunched around his ankles. A short mangled cock, torn grainy strips of flesh, stiff, angled, with three deformed exposed testicles, twitches electrically. He reaches grabs jerks; red cum the color of blood laced pus falls hot; dry dusty hot against taraxac, against faded yellow bright merging bright. It falls and falls through; sulphurous heat sizzles, air cracks. Her as she sees herself from somewhere to the left, enclosed in soiled white heat, contorts collapses in revulsion. Her mouth is stretching wide in a silent green scream; she hears utter black. without moving his lips, she knows he says "YOU CAN'T LOVE. If you could you'd lick up my cum." A suffocating smell of rotting garbage begins to overcome her. The smell hits her like an invisible wall. She gags; frantically swins for air.

She wakes. Her face is beaded with sweat. Her cheek is pressed against her bedroom carpet floor. her body piled behind on a mattress. Christenes tiny head, composed beside an empty quart bottle of Kamchatka supports her torso. She tries to cough; gags weakly. Her thin arms, outstretched, lie lifeless. Her legs sprawl over the pale hairless shanks of an unknown body. Her dry, shot eyes open to a drawn heap of puke; it trails from her parched lips: chopped acid bleached white spaghetti, pale curls of tomato, recomposed vodka, cum. The television flickers blue grey in soft pale daiphonous curtained dim morning shadow. Shefts of weak sunlight dancing on the floor, dancing like soft quivering shadows of leaves. She wonders... how will I get rid of these fucking worms... She sinks into an ephemeral vision of white seamless parasites, flatnoosed endless; they push their way through her gagging throat, tickle the roof of her dry parched mouth. There is a smell of formaldehyde. through an open window the city stretching throbs grates; A crunch of dense metal on petrolized L.A. air. The previous night drifts in across her eyes. The radio screams optones. Her head throbs with the clamor. Waves of nausea push through her like a heaving sea of jack hammers. She pulls herself back on the pallet and realizes she's vomited. She smiles in relief. Roberts body, disheveled, recumbent, appears deflated. Does he still love me. God. Is he dead? She rubs her forehead with stroking paps of fingers, turns down the radio, and falls asleep.

By Kevin Burke

CHRIST IN SORROW, 1957, OIL ON CANVAS, 48"x40"
THE COLLECTOR'S GALLERY, N.Y.



I am a blind man
For I cannot see my faults
Doomed to self pity.
-Louise Bialik

ONE EULOGY

I'm trying to recall
through my impoverished brain
to what book a scene belongs to
A woman clutching her newborn baby corpse
while others stare in ignorance, then
horror as they realize
The source of that awful stench...

I tried to save some babies
One is already dead
by my carelessness
The horror of seeing One clutching the
remnants of the nest I toppled over
They lie in the cold muddy water
I scoop them up
with anxious trepidation
I knew that one would die
It was too wet, too cold
I didn't know.

Skeleton and muscle
That's all they are
The bony protusions are so ugly
They aren't covered with down, soft feathers
as my flawless makeup

Dirt streams into my eyes
I thought I was going to fall
Where are those babies?
In the water, the cold muddy water
They fell ten feet
Dirt mixes on my face
My black eyeliner smeared
all over my dirty arm
as I tried to hastily wipe my tears
Ah, you are a maudlin one, aren't you?
so much cruelty
There is so much much more
than I mourn over.

Tomorrow I will have a burial
Because you meant something to me
And now I've lost you
I will open my new Book
And read...

- SILENT RUNNING
© Spring 1983

A certain joy wells
inside me
As if I just read
empathy
When I talk to you
love encompasses me
It was so strange
that I felt crushed before
And now I dressed
so quickly
Probably because I'm
sick and giddy
-Silent Running

WICKED MUSICAL DU



•HUSKER DU• Bob & Grant of Husker Du were interviewed at SST headquarters by the beach. They had just finished recording a new album the day before.

G: Grant duras, B: Bob guitar, and S: Spot SST producer.

G: Interview take II

ID: Your from Minnesota, right.

B: Yeah, we're from Minnesota.

ID: You've done a lot of touring?

B: We've done seven tours.

G: Seven tours, all cherners.

ID: What are you're influences?

B: I've been listening to music since I was two, and writing songs since I was eight. So I've heard just about everything in the last twenty years.

G: I was the baby in my family and my older brothers and sisters were teenagers bopping around to stuff. The first song I ever sang was 409 by the Beach Boys. I stopped listening to Rock'n Roll in the early 70's.

B: I think everybody stopped listening to music in the early 70's.

G: Especially the people writing the stuff.

ID: For a lot of reasons.

ID: You're not a political band, are you?

B: uh uh.

G: I vote.

B: It can be Reagan, Carter, Mondale but they're all the same.

G: The whole political thing kinda stops once you open your front door and walk inside. It's still your place and you got to keep it clean. Reagan ain't gonna come in and clean it cause you voted for him. Mondale ain't gonna clean it cause he wants you to vote for him.

ID: What are some of the bands you are recording in Minnesota.

B: Otto's Chemical Lounge, Final Conflict and Loud Fast Rules.

ID: What are you doing for these bands.

B: Producing and engineering, at a studio in minneapolis.

ID: Are all the bands on one lable?

B: Otto's & Finals are on Reflex and Loud Fast are on twin tone who I don't usually do things for. This is just as a favor to the band.

ID: What sorta bands are these?

G: Otto's is like bluesy psychedelic bordering more now on jazzical things.

B: They're real rough sounding. Final Conflict are real tight hardcore along the lines of Minor Threat. Loud Fast Rules are an all purpose band. The kinda band that can do hardcore, country, and quai-psychedelic stuff. Loud Fast are real hard to describe, just real good maicians that are kids.

ID: How did your association with SST come about?

G: We met the cats in Black Flag in Chicago.

B: It was about two and a half years ago, March of '81. We've kept in touch and they finally offered to put out Metal Cirus on SST.

ID: Did you just finish your new album?

B: The new ones done all we've got to do is edit it.

ID: The album will probably be out in '84?

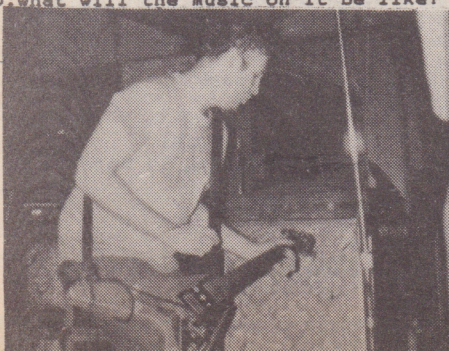
B: Yeah about six or seven months.

ID: What will the music on it be like?

BOB (AT THE FIESTA HOUSE)



PHOTO, by JOE



B: The hardcore is more hardcore than we've ever done, the melodic pop stuff is more melodic, the experimental stuff is more experimental. There's a few straight ahead rockers, a few psychedelic, a few country songs. There's like twenty five songs.

G: To let the cat out of the bag, with a double album you can have variety. On a seven inch ep you can't go from country to (making "hardcore" sounds with his mouth). You can't make that kind of movement gracefully.

B: If you do it that way you can't make anyone listen to it. The way this record is put together it moves through parts, it's essentially to let the cat out of the bag, a concept album. There is going to be a whole bunch of hubub about it next year. This is because there's a bunch of shit we're not talking about that is going to be happening with it. Essentially the whole album is a story.

ID: Can't you tell us what the concept is?
 B: It is about a kid like you or me and what kids go through.
 G: To give you a hint it's a plural form of the word opus (laughter).
 B: I wouldn't quite go that far. It has a lot of stuff I think people will like. There are topics in there that we haven't touched on before. I don't know if anybody in the last few years has done a lot with it. It's not about being straight edge or being a hippy, or any of that. It's just about being a kid and living.
 ID: How about your songs like "Wheels" and "Dianne", are you interested in death?
 B: That's Grants leader of the laundromat thing.
 G: I wouldn't go as far as to say that. "Dianne" is about this chick who gets picked up and stiffed by some nut-so.
 ID: Did you write the song?
 G: Yeah, it's about a real person, contrary to what it says in the L.A. Reader. It's not a purification of the rock rape aesthetic savage. I get many of my ideas driving down the highway in my car.
 B: We have trouble explaining each song separately because we write so many songs. It's a real hard to say which ones the definitive statement on collectivist stamp bartering or something (laugh).
 ID: How many songs do you think you've written?
 B: A couple hundred.
 ID: Do your songs still run together like on your live album?
 B: Yeah.
 ID: Did you tour on the way out?
 B: Yeah, but this was essentially a mission-to get this album done while we were at a peak. We were starting to write songs so fast over the last few months that we knew we were going to have to record immediately and it was gonna have to be more than a single album. Money wise we're doing O.K. We can get from place to place and eat with the money we got playing shows.
 ID: Next to MDC & Semmy Hagar you tour more than anyone I know. Why is that?
 G: Bringing the music to the people, meeting people, folks like you.
 ID: Do you think you've been successful?
 B: We've enlightened a few people. That's not to sound religious. I think we've got something to say that a lot of people can understand. We're not trying to talk about communism or anarchy or any of that stuff. We're just trying to talk about shit that everybody knows, but if they hear somebody else say they feel a little better inside. They go yeah I was thinking that, but I didn't know how quite to say it. Trying to get people to realize things that they know. We're not so grand & intelligent we just know what we know. I think I know what a lot of other people are thinking about. If you can, help them get it out of their system it might be good.
 ID: Do you think people don't do anything if they feel like they're the only ones that think that way?
 B: Yeah, like do you ever think that people, you go to high school with are real weird cause they just sit there and don't say anything. A lot of times those people are just so afraid of putting their foot in their mouth, when actually they may have a great idea. We're just speaking for a lot of people who don't say the right things or something I don't know.
 ID: How long has the band been together?
 B: About four & a half years, almost five.
 G: We've always been together man. (laugh).
 B: Previous lives. Ten years when we were the plastic cops.
 ID: What does the future hold for Husker Du?



NO EDGE

B: We have to and talk. Things are getting real weird with the band. We're just working so hard and sometimes you don't get anywhere. Maybe we have to do something different.
 ID: Have there been any strains, any members wanting to quit?
 G: That's it.
 B: I quit. (laughter) Yeah, a couple of us wanna leave the band (more laughter). Na, no breakup yet. We haven't reached the status of rock legends yet, and it would be real hard to book a farewell tour right now. For the future watch out for the records, a couple more tours the beginning of next year. We're going out east and then south.
 ID: How about to Europe?
 B: Hopefully Europe sometime next summer.
 ID: How about Kansas?
 G: Kansas, as soon as we can score (laughs).
 B: As soon as we can get some of that elker vomit wine we'll be down there.
 ID: MTV.
 B: No, we're gonna wait for the next station. There's gotta be a better one than MTV.
 ID: Did you see yourselves on the Flipside Video?
 B: Yeah, that was pretty weird.
 ID: You came off as being quite depressed, I thought. Is that true or...
 G: We were sleepy too.
 B: Well sometimes if you can create that aura it can work to you advantage, cause people will feel sorry for you.
 G: Oh, look poor Bob.
 ID: Areas of punk vegetarians, anarchists, straightedge. What do you think of that?
 B: I drink, eat vegetables and I'm not into anarchy. I do what I please as everybody should. I don't go out and drive around in a corvette drunk off my ass with three babes hanging in the back

seat.

ID: Wish you could.
B: I go home at 7, I'll drink and I may get drunk but I'll stay in. I've been drinking long enough, I've learned how to drink. A lot of kids are straight edge, that's great if they choose to. I don't think they should do it because it's the thing to do, I think they should do it because it's what they feel they should do. Minor threat are a good role model. But don't do it just cause they're doing it.
ID: Do you think a band like MDC are carrying the political statement too far.

B: They have a right to do it. They have as much right a to do what they're doing as we do to do what we're doing. B: I can't justify what they're doing cause I don't believe in it. They're doing something that was done 15 years ago, under a different guise and that's fine. If that's what they believe in they should do it.
G: Going to the library and doing research to write a song, that's not how you write a song.

B: If you don't feel it in your soul you ain't gonna feel it. It's like going to take lessons to play blues guitar. How can you learn the blues?

G: It's like going to soul school.

ID: Is that what the song "from the gut" is about?

G: No, that's a jilted love song. Unfortunately no one died in a car crash. I would have called it leader of the laundromat then.

ID: Are all the songs on you new double album originals or there some covers.

B: No covers.

G: Totally original.

G: I think the statement, "he ain't heavy he's my brother", is

a... (Laughter)

G: No!

ID: A slogan for the new age?

G: It's social.

B: A rally cry for the 80's.

G: It's saying I'm willing to carry the weight of someone else because I love them... You laugh but... If you care enough for somebody they're going to help you and your're going to help them. Return the feeling of love. That word...

B: We're not supposed to say.

G: Yeah, the 80's let's not love.

B: We're supposed to hate everything and be automated.

G: Returning the favor of love in anyway, whether more love or... B: You wouldn't get that impression, maybe seeing us live. I think we're trying to put a different emotion in peoples minds when they see us play.

G: It's just that we love to scare people (laughs).

B: People think that we're pissed off or bunned out all the time, that's not really it. Almost all the time when I play I get in real different personalities.

ID: Do you think you scare people.

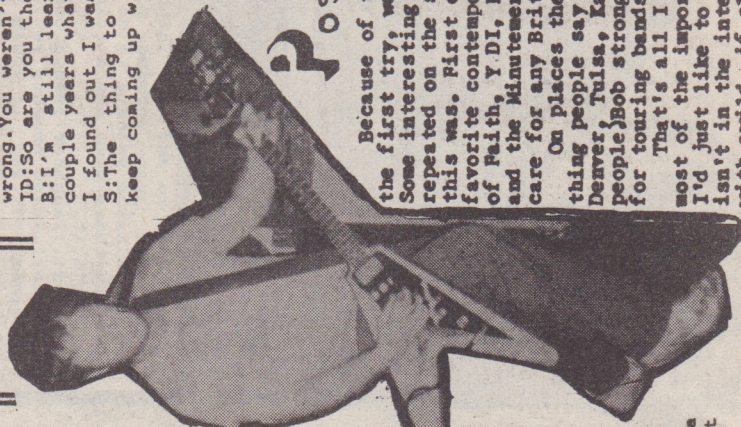
B: I think people think about it. We're not trying to intimidate anyone. We're trying to make people feel something. Whether it's fear or anger. Statements that kids are afraid to make. Trying to evoke some kind of emotion out of people, cause there is nothing

like a band that moves you to neither hate them or love them.

G: I'd rather be hated than liked. I'd rather be loved than hated. B: Sometimes you have to be a little extreme, turn up your amp a little bit louder or scream a little bit louder, cause that's what you feel like doing.

ID: Do you think people are the same around the country or are they different?

IN ACTION



B: The people are different, the countries real regional. People are like where they live. There's no getting around it. People in the mid-west are a lot stronger in the constitutional sense. When you get stuck in the snow, or if you see someone's stuck you gonna get out and help push them, whether you know them or not. Or the cold, when it doesn't get above zero for 25 days straight. You show me a billboard and I could probably tell you where in the country you are just by the angle they sell things from.

ID: Have you guys actually been starting to record at midnight?

B&G: It's cheaper

ID: Why?

G: Cause no one else is doing it at that time.

B: The graveyard shift, the demand is for three in the afternoon. Rockstars get up at three in the afternoon.

G: Have a light lunch.

B: Do some coke

G: Hang around the boat for a while.

B: But we're just work horses when we get in the studio we like to get it done.

ID: What do you want to say to the youth of america?

B: Grow Up! (busting up) Don't get outta bed, stay in bed.

ID: Stay in the crib?

S: When your mom wants you to wake you up in the morning don't get outta bed get her into bed with you.

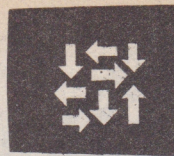
B: Kids should just learn to think and not be afraid to be wrong. You weren't born right you gotta learn by mistakes.

ID: So are you the shining example of that?

B: I'm still learning, just starting to learn really in the last couple years what's going down. Up until then I thought I knew, but I found out I was completely wrong and had to start over.

S: The thing to learn is how not to repeat the same mistakes but keep coming up with new ones. (B&G: Yeah... Yeah)

End



Post Script

Because of the fact that our tape recorder blew it on the first try, we had to do the interview a second time. Some interesting things that were said on the first were not repeated on the second so I will try to tell you what some of this was. First of all, Bob and Grant told us some of their favorite contemporary bands. Some of these were: Articles of Faith, Y DI, No Thanks, Die Kreuzen, Butthole Surfers, N.O.T.A. and the Minutemen. They both agreed that they didn't really care for any British bands.

On places they have played: "D.C. is great, it's everywhere people say about it" said Bob. Other good places were Denver, Tulsa, Kansas City (these shows had about 150-200 people). Bob strongly advocated Madison, Wis. as a great place for touring bands to play.

That's all I can remember from the first take. Fortunately, most of the important stuff was covered on the second take. I'd just like to say, that the "Huskies" (including Greg who isn't in the interview but we met) were warm and friendly with a wild, if slightly offbeat sense of humor. They invited us to a beach bar-b-q after the interview and a merry old time was had by all.....

HERE WE GO TO CONFESS OUR SINS
TELLING ALL OF WHERE WE'VE BEEN
Father, please forgive my soul...
It knows not which way to go.
I'm a lost child-
I'll do what I want
Forget about you
It's all for me
Forget my prayers-
They're all the same.
So cross your waters of the dead sea.
Day by Day we frolic and fall
Dancing in the sun, by the Wailing Wall
never mind the past
what's done is done
The rapture shall come soon
to carry on the fun
Mothers take us to a church
to feed us faith we know not of
They baptize our bodies
to cleanse our hearts
to keep us from hell
and the unknown
I was forced in religion
for that is The Way
I cried while I knelt
I wanted to play
There was no way out
no...There was no way
Father blocked the pew
while Mother knelt and prayed
The rosary tangles up my mind
Blinding me of who I am
I once was happy
Till the House burnt down
It was a sign from God
saying "Don't go too far"
The pope is the Head
and he knows best
He represents the church
while the almighty rests
The people cheer
and call Him a friend
for that is good credit
when they meet Their End.
But now I listen to myself
asking if this is fair?
shall a church Dominate my life
And make me like the others there?
...No.

-Louise Bialik

"I looked at William, sitting opposite to me.
He turned his head and smiled. I fell in love.
He was then fifteen, home for the holidays. He was a
silent boy, thoughtful; and the quietness in his
deep gray eyes seemed to me like a promise of
warmth and understanding I had never known.
There was a tightness in my chest, because it hurt
to be shut out from the world of simple kindness
he lived in."

-Doris Lessing



WAITPAINS

Existing in gas
Destination-rest
Tirefulness of a tireless being
Waitpains of the arrival
Forgetfulness of the other.
Is it reciprocal?
No wonder- all of
Waitpains of the arrival.
Brown, Black- but no
epitome White
mingle- coexisting
Manuel looms atop
mucky and musty!
Waitpains of the arrival.
pain of numb
numb is no pain, but in
obnoxious- falls hopes
of the arrival-
Waitpains of the arrival.
Is the arrival near?
Where is it?
Does it exist- mind moves-
Waitpains of the arrival
Hunger-thirst-unpenetrable
drowsiness-black-
brown-mingling-numb
Manuel-disorientation.
Waitpains of the arrival.
Exhaust-bleak life-looking
looking-looking for the arrival
but none- like a non-
existent entity-
pseudo-realism
relief! The arrival
exists; enter the
entity, until next time.

-The Purple Faction
© Summer 1983



"Where were the saints to try to change
the social order, not just to minister
to the slaves but to do away with
slavery?"

-Dorothy Day

"Yet in a sense I do love light and melody and
fragrance and food and embrace in the soul
which no place can contain, that voice sounds which
no tongue can take from me, I breathe that
fragrance which no wind scatters, I eat that food
which is not lessened by eating, and I lie in that
embrace which satiety never come to sunder. This
is that I love when I love my God."

-St. Augustine

You in your clothes. Me in my clothes. You
in my clothes. Me in your underpants. You
in nothing. Me in your clothes. You in my
underwear.

Me in nothing. You in your un-
derpants. Me in my underwear. You in no-
thing. Me in nothing. You in your clothes.
Me in my clothes.



Trapped in a world of darkness and fear, a woman
struggles against a ruthless tyranny.



© Time is precious but truth is more precious than time

One moment
Of patience

May ward off
Great disaster,

One moment
Of impatience

May ruin a
A whole life,

Chinese wisdom

Atomic Astroids play hamburger
rally. But as they know, their
existence is minimal. Ah, but
the ignorance is as bad as dead
faces, but they only die with
the last generation the Dead Hippies
Simon? No, because their new existence
is only the last of Fear &
Dead Beatnik only the punk
rats in the gutter. Ignorance
is a minimal existence.



ART UP

He is more than a hero

He is a god in my eyes-
the man who is allowed
to sit beside you-he

who listens intimately
to the sweet murmur of
your voice, the enticing

laughter that makes my own
heart beat fast. If I meet
you suddenly, I can't

speak-my tongue is broken;
a thin flame runs under
my skin; seeing nothing,

hearing only my own ears
drumming, I drip with sweat;
trembling shakes my body

and I turn paler than
dry grass. At such times
death isn't far from me

We put the urn aboard ship
with this inscription:

This is the dust of little
Timas who unmarried was led
into Persephone's dark bedroom

And she being far from home, girls
her age took new-edged blades
to cut, in mourning for her,
these curls of their soft hair

Don't ask me what to wear

I have no embroidered
headband from Sardis to
give you, Cleis, such as
I wore

and my mother
always said that in her
day a purple ribbon
looped in the hair was thought
to be high style indeed

but we were dark:

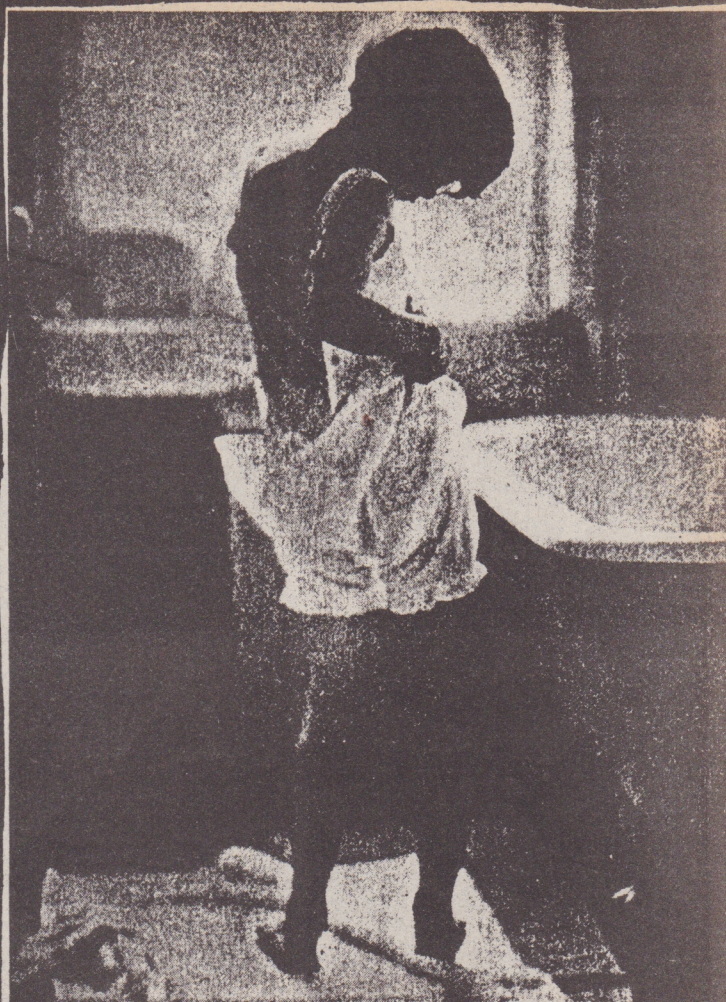
a girl
whose hair is yellower than
torchlight should wear no
headdress but fresh flowers

I hear that Andromeda-

That hayseed in her hay-
seed finery - has put
a torch to your heart

and she without even
the art of lifting her
skirt over her ankles

-Sappho
6th century B.C.
Greece



LEARNING BY DOING,

From Pictorial Photography in America, Vol. 4

photo by Mildred Ruth Wilson

Uu



unbuttoning

D.O.A.

D.O.A. were interviewed outside Sun Valley Sportsmans Hall in their van, with eight people inside. Wimpy Roy (W) bass, Joey Shithead (J) guitar & vocals, Greg (G) drums and Dave Greg (D) guitar were present along with Kim (K). The questions were asked by Mark, Brady and Thomas before the show.

Knock knock! J: Come in.

D: The secret knock will fucking get you in.

J: Let's go to Texas lets say.

D: We, mom and Dad.

J: How does D.O.A. do it? they cram a lot of things into a small van. It's like six large dogs in a small cage.

D: Six large smelly dogs.

J: All barking at each other.

ID: How many tours have you been on?

J: How many times have you seen the sun rise?

ID: Are you going to England again? Is it going to be your second time?

J: Yeah, That's going to be our big goal for the end of January, to go there and other parts of Europe too.

G: It's been like two years since we were there, so it's high time we went back there I'd say.

J: We didn't really stay for a long time the first time.

ID: Where do you come up with the money to go over there?

D: We had jobs at the time ha ha.

J: From all the fabulous touring and great records we put out. Like we're millionaires didn't you know?

ID: Well now we do.

D: Those rascal billionaires D.O.A. up to their old tricks again.

J: That's right trying to fool everybody that they're just a bunch of poor paupers driving around in this van doing these gigs.

ID: How long have you been in D.O.A.?

J: D.O.A.'s been going on and off in various forms for five years. This line up has been together for four months.

D: Greg the new drummer is the latest to join.

ID: Say something new drummer (hello). Have you been in any bands before this?

G: I've been in a lot of bands. I've been playing the drums for about twenty years.

ID: Are you from Vancouver too?

G: No, I'm from San Jose California.

D: So tell us there Greg, why did you join D.O.A. any way?

G: You guys told me you were going to kill me if I didn't.

ID: So you guys are helping with the Vancouver 5 is that right?

J: Well we're doing what we can. We did some benefit gigs.

ID: What's the deal with that? What is their problem?

J: Their problem is ten to twenty.

ID: That's a big problem.

D: They're probably trapped in one of the biggest injustices in the last ten years.

J: They're on trial right now. Basically they're on trial for so called crimes against big business and the state to put it in cornball terms. Bombing the Litton company in Toronto, which makes the guidance systems for the cruise missiles, three video pornography stores, and a B.C. hydro substation. That's the

Photos by: Alison Braum "Mouse"

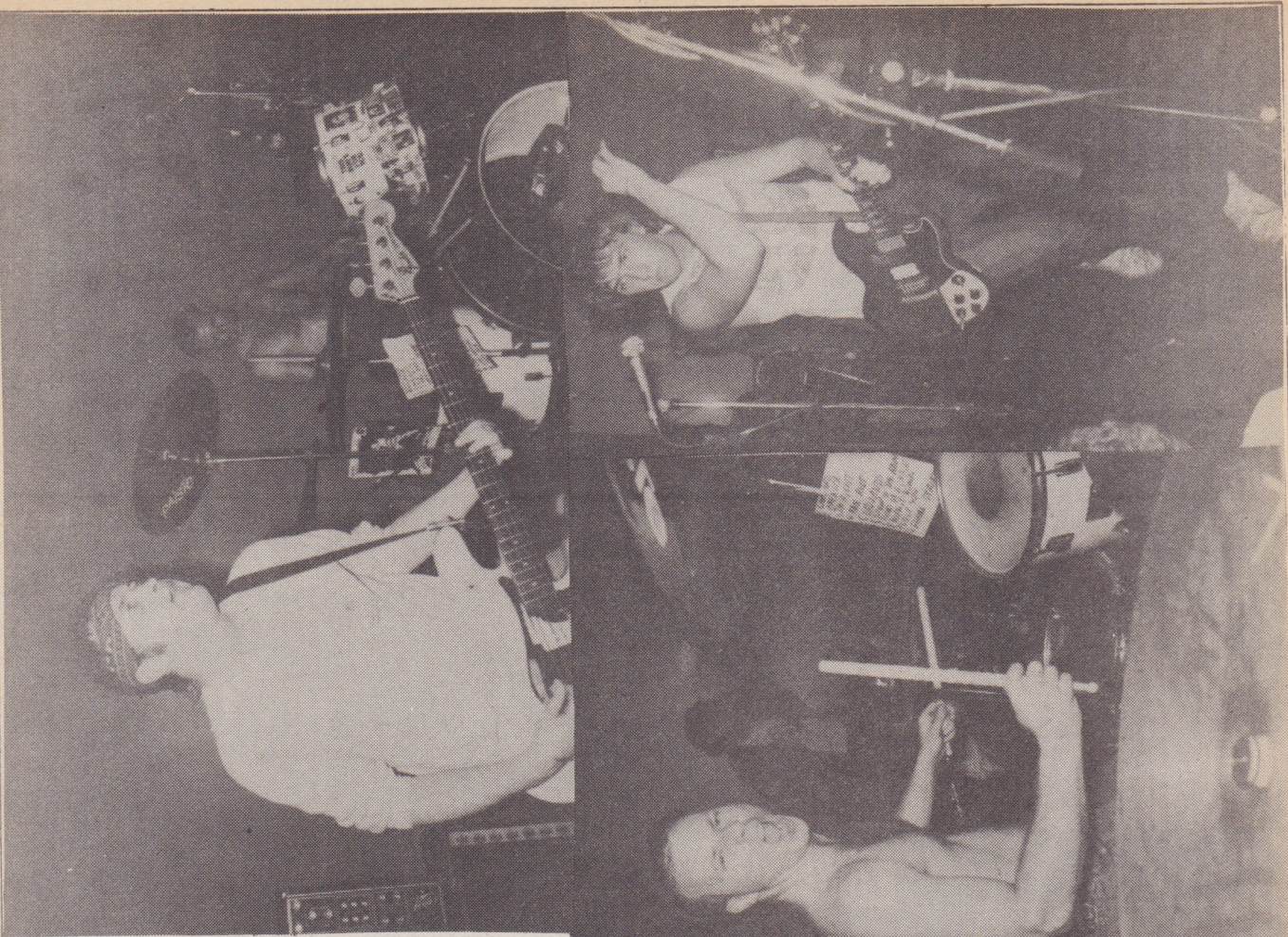


Photo by -Mouse-

main stuff they're trying to nail them on. Ourselves we really don't know if whether they are guilty or not, but we do know that they are getting an incredible travesty of any so called justice. None of them have criminal records and they got no bail. They got sent to direct indictment so they couldn't have a chance to hear any evidence against them before the trial actually started. They had all their legal aid cut back and stuff like that.

D: The media crucified them.

J: They put them on trial and passed judgement within a week after they were arrested.

W: Some of this stuff could work in their favor.

D: It could, it's really a complex situation. It's hard to really explain the ins and outs in a nut shell. What we're doing, as well as raising money, is spreading information. Get it out to people that there is a conflict happening here in the world. Some people think it's all right to go around building cruise missiles and conspiring to murder thousands of people and some people don't think it's all right. Now these five people happen to be the personification of perhaps the guilty parties being tried for these crimes but the important thing is that the trials on, and people should know about it and start thinking about which side they're on.

J: The main thing aside from the personalities is the issues it raises.

D: Cause you don't read about it in the L.A. Times.

J: These systems for the cruise missiles are designed to kill millions of people. The video pornography stores sell films that have brutal violence against women and children on them. It's kind of tit for tat. The same methods those people would use against us.

ID: Did you know those people personally.

J: One was a really good friend and we knew three of the other people too.

D: They were all people that were involved in the community doing things. The same kinds of things we're doing. Spreading information, talking about things that need to be talked about. Organizing rock against radiation and rock against racism gigs. Actually taking power into your own hands. That's how the cops glammed down onto them, because they were active. I'm sure the cops have files on us too. We weren't unfortunate enough to get nailed for it.

D: We heard on the news in Canada that there was a rally in Los Angeles and three thousand people showed up. We laughed cause in Vancouver we get fifty to eighty thousand people for marches against nuclear power.

ID: But we never hear about it.

W: It's a city one tenth the size of L.A., you should have 300 thousand, 300 million people out at a rally.

J: You get half a million people in London.

ID: You just put out a new album?

J: It's not really new. What it is D.O.A. "Bloodied but Unbowed the damage to date 78-83".

ID: Is it live or greatest hits?

W: It's retrospective

J: It's not greatest hits.

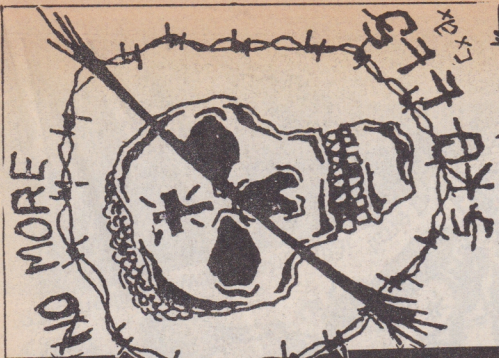
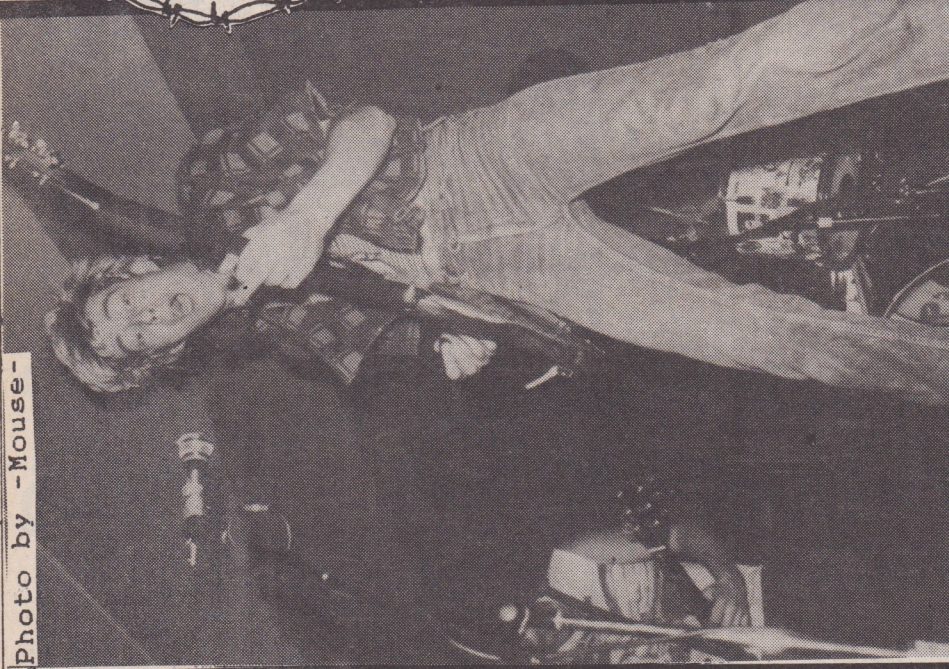
D: The reason it's out is because most of the tunes are drawn from the first two albums which are out of print. We've had problems with the record company guy. We got them all remixed. The quality should be a lot better. (Joey gets up to get a beer)

J: (Burp), I feel like an advertisement, pass that around.

ID: Where are you going on this tour?

D: It wasn't really a tour, we were coming down here to record a six all new song E.P., but the sessions fell through so we'll be back in December.

ID: On the same label?



Answers to 1984 Word Search game

- Questions not to ask Ian?
1. What is the "Straight Edge"?
 2. Is it a set of rules.
 3. Is there a difference between Punk and Hardcore?
 4. Is the scene better in D.C. than L.A.?
 5. Why is it that you guys jumped (Cont. Next page)

D: CD yeah. They have a nice glossy cover with the right colors.

J: That's one thing I can say for Faulty all that pink on the front of war on 45 should have been red.

W: That's O.K.

ID: What do you think of Bob and Doug Mackenzie?

J: Some of the greatest comics. Some real typical type Canadian stereotype humor SCTV.

D: Those guys are proof of how powerful the media actually is. Those two guys have done more to paint a stereotypical picture of Canadian than anyone.

ID: There was no stereotype of Canadians before them (Lumberjacks).

ID: What are some of the new bands in Canada that you play with?

D: Loverboy. ID: They open for you.

J: Rush, yeah.

W: Frank Moreno & the Mahogany Rush. D: Yeah he's hot.

J: Shang Hai Dog, House of Commons. Some new bands are Bill of Rights, Abscess and Red Tide from Victoria.

D: The bands you'd be likely to see touring down here are Shag Hai Dog or House of Commons. (Cont. Next page)

W:Well, everybody has seen Personality Crisis.
 J:Stretch Marks are going to be on the new BYO compilation (Youth Brigade are doing now). It's going to be half Canadian bands. Stuff from Winnipeg, Calgary, Vancouver and Montreal.
 W:It sounds pretty killer. We've heard real rough mixes of it but it could be mixed down to sound real good.
 ID:How hard is it to book shows in Vancouver and other parts of Canada?
 J:It's about the same as down here something good gets going and some one fucks it up. The police fuck it up or the hall owner changes his mind. Most of the best gigs up there are hall like gigs here. It's not that tough but it's a not that easy. It's a paratatic.
 ID:What's your favorite place to play?
 J:Sun Valley Sportmans hall.
 D:Yeah that place rocks.
 ID:Good answer, good answer. (Claps)
 J:You got to say that everywhere. Well where am I tonight, ah.
 ID:If it's Tuesday it must be L.A.
 D:That's about the truth of it because you get to a point where you do so many shows....
 ID:Do you still enjoy it? D:Definitely.
 J:I hate it with a fucking passion, somebody give me a gun I'm going to end it all. (Laughter) No, but it is fun. You enjoy different aspects of different cities. People, the gigs and the actual town.
 D:Who would you like to be stuck in a nuclear fallout shelter with?
 J:Rodney Dangerfield, cause he'd keep you cracking up all the time.
 ID:Who is your favorite country singer?
 G: Hank Williams Jr. by far.
 J: Willie Nelson, the outlaw, he's so wild I just about have a heart attack (He sings, Blah bla) (everyone cracks up)
 W: Tommy beer Hunter (laughs).
 J: Stompin Tom Connors.
 ID: How did war on 45 do?
 W: Real well until Faulty failed.
 ID: Did you get paid when that happened?
 D: We got compensated some in merchandise that we now have to sell.
 J: We will get part because Alternative Tentacles is taking over.
 D: How many do you think that sold world wide 20,000?
 J: Maybe a little more 25,000.
 K: You sure got the big K-ROQ cross over hit with "War".
 W: That's the thing we got to aim for on the next E.P.
 K: You need a "T.V. Party" type song.
 J: That was a good idea it worked out real well.
 ID: How did Greg meet you guys?
 W: I put this ad in the paper it said "pencil neck geek drummer wanted".
 J: No actually we were driving by this insane asylum and this guy came out and started beating on the van, so we figured this guy had talent, get him.
 D: This guy named Howie Stein runs a rehearsal studio, he's a fellow Canadian hockey type, and Greg's old band rehearsed there some time.
 G: My old band, two bands ago Killjoy was doing a reunion rehearsal, just fucking around. Howie came in and said "Dimwit just quit D.O.A." I said "call them I'm ready," so here I sit.
 ID: Is this the Killjoy that was on the Maximum Rock n Roll compilation.
 G: Yeah, then. I was playing in a band called Verbal Abuse after that.
 J: Some pretty raunchy dudes there.

G: Verbal Abuses' album will be out at the end of December.
 ID: What happened to Chuck Biscute?
 J: Chuck was to hard to get along with.
 K: Is Randy Rampage still alive?
 J: Yeah, he has a heavy metal that does Van Halen stuff.
 K: What are your plans for the future?
 J: I plan world domination & conquest.
 ID: You already have that. Are you going to run for public office?
 J: Once Ronnie get's out of the way I'll have a good chance. I just got to change the rules, where you have to be an American citizen and over thirty five to become president.
 K: If you achieved world domination what groups would you persecute?
 J: Toto (Ha ha everybody laughs).
 ID: What's your favorite T.V. show?
 A: Twilight Zone.
 ID: Are you going to do and episode for the next movie.
 ID: You should do the sound track for Twilight Zone part II.
 ID: When are you going to be on MTV?
 D: We already have been, but not regular, the Cutting Edge.
 J: Our manager just got MTV jackets, maybe that will have some sway. Does that count.
 ID: I haven't heard anything about payola yet.
 J: Well we'll have to get some payola to get on I think. That's probably the way it works.
 ID: If you want heavy rotation.
 K: Where are you gonna get your payola.
 J: I already told you we are millionaires.
 ID: Have you done any other videos.
 D: Yeah we did a 26 minute documentary about going on tour. It was aired on cable in Canada. You can't make money off that cause when you do it you agree not to use it for commercial purposes. That will never be aired down here.
 ID: When are you going to hit Disneyland?
 J: I've been through. I love it, the best one is Mr. Toad's wild ride. (the End)



up on the Skating band wagon?
 6. Since you shaved your head, have you become a nazi?
 7. Are you a political band?
 8. Can you masturbate and still have the straight edge?
 9. Are you going to beat me up for asking these stupid questions?
 by Joe R. B. H. A. L.

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DOUBLE CROSS "xx" April 9, 1983
At the "On Broadway" S.F., Ca.

Left
Steve
Stevenson:
Guitar



Right
Eric Drake:
Bass

SSD AT THE CHANNEL

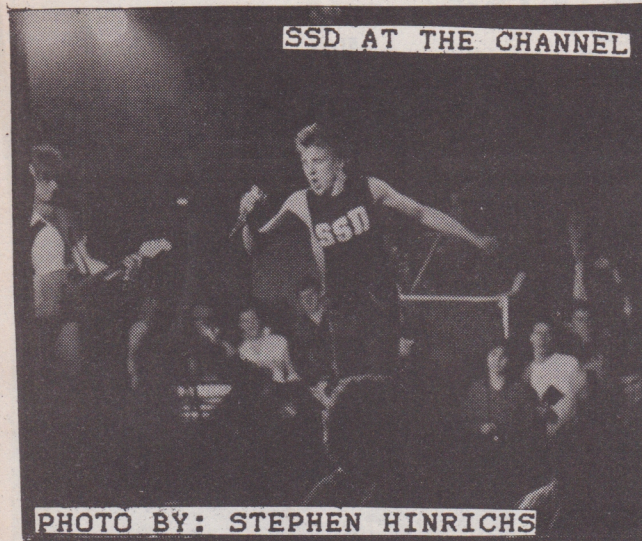


PHOTO BY: STEPHEN HINRICHS

INK DISEASE

IS A WINNER AT OUR HOUSE.

KEEP IT UP. BUT TURN IT DOWN.

THIS AD PAID FOR BY

DISEASED PARENTS



Psychedelic Past



At the start of the show
 He enters with a mighty glow
 The marshal stack sets high
 As the sound begins to fly
 Ripping the chords one by one
 He reaches the deepest realms of the mind
 The Fuzz Box alliance is the loudest
 For it is the awesome punk Guitarist
 The unit for which they perform
 is an ancient peace keeping drea.
 A melodic attack
 On the Governmental shaft
 The sound in which it is to engage
 The Gibson plays the anthem of our age
 The Fuzz Box alliance is the loudest
 For it is the wrath of the punk Guitarist



One day I was walking down Hollywood Blvd, checking out life in the big city, just making sure the cops haven't cleaned up our beloved town. While looking at the pimps, and their gay friends, I came upon an amazing sight. Before my eyes I saw our beloved Hollywood star Mr. Ray-Gun. With much luck, I was able to capture on film our president in his purest form. The above photo shows our man on his favorite drug, L.S.D. He goes through withdrawals every once and awhile, so I feel privileged to have been able to catch a true portrait. Cheers!

Antonio



MINOR THREAT

STRAIGHT EDGE

I'm a person just like you
but I've better things to do

than sit around and fuck my head
hang out with the living dead
sneet white shit up my nose
pass out at the shows
I don't even think about speed
that's somethin' I just don't need

I'VE GOT THE STRAIGHT EDGE

I'm a person just like you
but I've got better things to do

than sit around and smoke dogs
cause I know that I can lose
laugh at the thought of eating ludes
laugh at the thought of sniffing glue
always gonna keep in touch
never want to use a crutch

I'VE GOT THE STRAIGHT EDGE



XXX

7) LOCK AROUND IN DESPAIR (REV) #45 (APRIL 1982)
you'd think you'd know by now your mind is fucked;
you don't know how to think; you've burned your
brain cells black; it's gone & it's not coming be-
ck/you're destroying your own mind/and you don't
care/i hate it; it's a fragile membrane between
you & the world/your mind is closed/ a large pro-
portion of this nation's youth/are totally obses-
sed with drug abuse/their parents are proud cuz
they've got a job/but they spend all their money
on fucking drugs/they're destroying their own min-
s/& they don't care/i hate it; & i can't take
much more/i've got to get off this planet some way
/life is just a vicious circle/& i'm jumping off
right now.

STRAIGHT EDGE

SSD

SS DECONTROL

GET IT AWAY

Think I'm joking about your smoking
Think it's fair to steal my air
You you you you take my breath away

Don't cry freedom cause you've stolen mine
Smoke filled rooms make me blind
You you you you take my breath away

Leave your odor on my clothes
Spread your venom up my nose
You you you you take my breath away

Right to smoke in its place
Far away from anyone's face
You you you you get it away

Did you ask if I minded
For my eyes to be blinded
Make my lungs black
From your smoke attack
You're gonna burn you'll learn you'll learn
(4 TIMES)

Don't you dare and steal my air
Don't you dare steal my air cause I care
(4 TIMES)

XXXXXXXXXXXXXXXXXXXX



XXXXXXXXXXXXXXXXXXXX

GOVERNMENT ISSUE

TEENAGER IN A BOX
DOING DRUGS & BOOZE EVERYDAY
DOING YOUR CAR IN A PSYCHOTIC RAGE
YOU DON'T HEAR WHAT ANYONE SAYS

TEENAGER IN A BOX
YEAH THEY PUT YOU UNDERGROUND IN NO WELL CARE
COVER YOU UP W/ BOLS
YOU WERE IS, NOW YOU'RE A STATISTIC

FLEX YOUR HEAD
IN OTHER WORDS USE IT
YOU'LL WIND UP DEAD
IF YOU TRY TO ABUSE IT

STÄLLÄG 13

IN CONTROL

THERE IT IS IN FRONT OF YOU
BUT YOU'LL JUST HAVE A FEW
A COUPLE LATER YOU CAN HARDLY SEE
AND YOU'RE LOOKING FOR SOMEONE, JUST LIKE ME

CHOURS

BUT I'M IN CONTROL OF WHAT I DO
NOT FUCKED UP, NOT LIKE YOU
I'M IN CONTROL, I'M IN CONTROL
I'M IN CONTROL OF WHAT I DO

NOW YOU'RE FUCKED UP AND WITH YOUR TRIBE :
GOT YOUR COURAGE NOW YOU'LL VIBE
YOU'RE DRUNKEN BRAVE I'M IN YOUR SIGHT
YOU'RE SHOOTING WORDS AND IT'S TIME TO FIGHT
(REPEAT CHOURS)

THINK YOUR THOUGHT BECAUSE IT'S IN YOUR BLOOD
IT'S JUST SHIT YOU'RE FUCKING DUMB
YOU'D THINK SOMEDAY YOU'D GET IT STRAIGHT
BUT THIS TIME IT'S JUST TOO LATE
I'M IN CONTROL!

(CHOURS) (WORDS BY RON BAIRD) ©
(MUSIC BY BLAKE CRUZ)

KNOW WHAT I MEAN?

DOUBLE CROSS

HIT OR MISS

I DON'T SMOKE ANY CIGARETTES
I DON'T DRINK ANY BOOZE
ONLY A HUMAN, NOT A MACHINE
IN LIFE I WON'T LOOZE
TRYING SO HARD TO DO THE BEST
SOMEDAY I'LL RISE ABOVE THE REST
I DON'T DO DRUGS, I DON'T WATCH T.V.
A LIFE OF THAT IS NO LIFE FOR ME
ALL THE KIDS TELL ME WHAT I SHOULD DO
I STICK UP FOR MYSELF, HOW ABOUT YOU
LIVING A LIFE OF HIT OR MISS
I'M STARTING TO HIT AND NEVER MISS

(BY: ERIK SCOTT DOUBLE CROSS)
"XX" ©

THE FAITH



YOU'RE X'D

I THOUGHT I'D FOUND THE SCENE
STRAIGHTEDGE, KNOW WHAT I MEAN?
BUT TO YOU IT WAS JUST A GAME
YOU CALL ME FRIEND BUT YOU DON'T KNOW MY NAME

YOU'RE X'D GET OUT OF MY LIFE

HOW CAN YOU AGREE WITH ME
DID YOU THINK I DIDN'T SEE
YOU DRINK, YOU FUCK BEHIND MY BACK
YOU'RE NOT MY FRIEND, I DON'T NEED YOUR CRAP
IF YOU DENIED THEN YOU'D NO BETTER



Erik Scott: vocals
← Double Cross, Santa



Stage divers at D.Y.S.
show (Boston Channel)
Photo by Stephen Hinrichs

ALL AGES

THE UNTOUCHABLES

Nic Fit

S.O.A

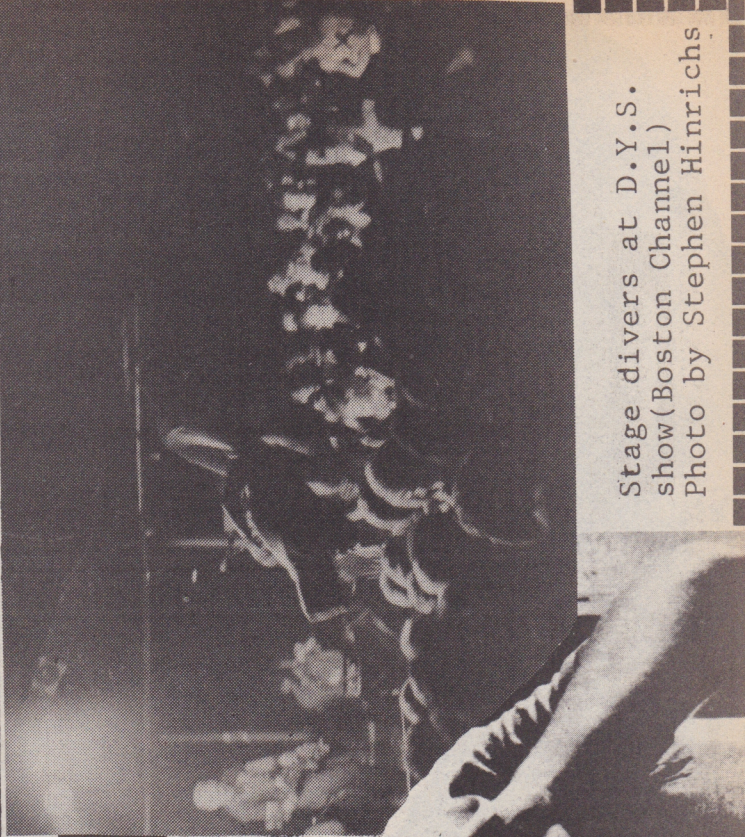
OCT 80 to JULY 87

LOST IN SPACE (GARFIELD, HAMPTON)

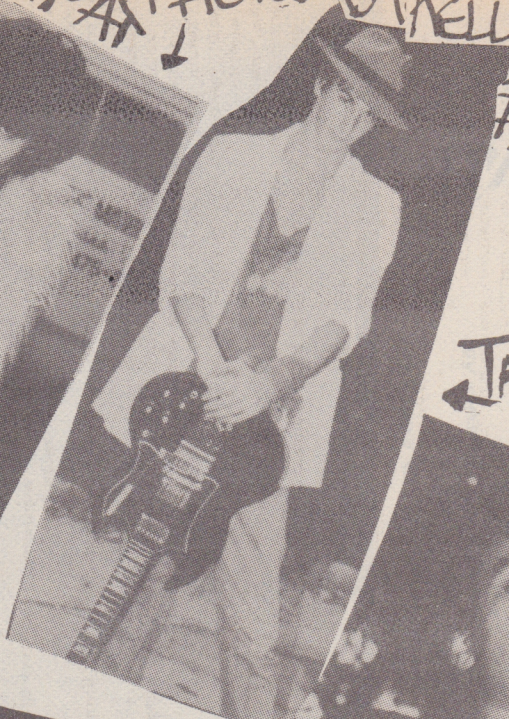
UP IN SMOKE
I LAUGH IN YOUR FACE
FUCKED ON DRUGS
LOST IN SPACE

SEE YOUR FRIENDS
THEY LAUGH AT YOU
BUT DON'T GET MAD
BECAUSE THEY'RE DRUGGED, TOO

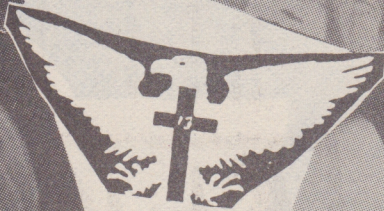
SPEND YOUR TIME
ON THE FLOOR
GO THROUGH UP
CAME BACK FOR MORE
EAT THOSE PILLS
TAKE THOSE THRILLS
WHO'S GONNA WIND UP DEAD - YOU
SMOKE THAT COKE
WHAT A JOKE
WHO'S GONNA WIND UP DEAD - YOU



PA Photos BY KELLI CRAIG, SEAN HALEY
AND TATON

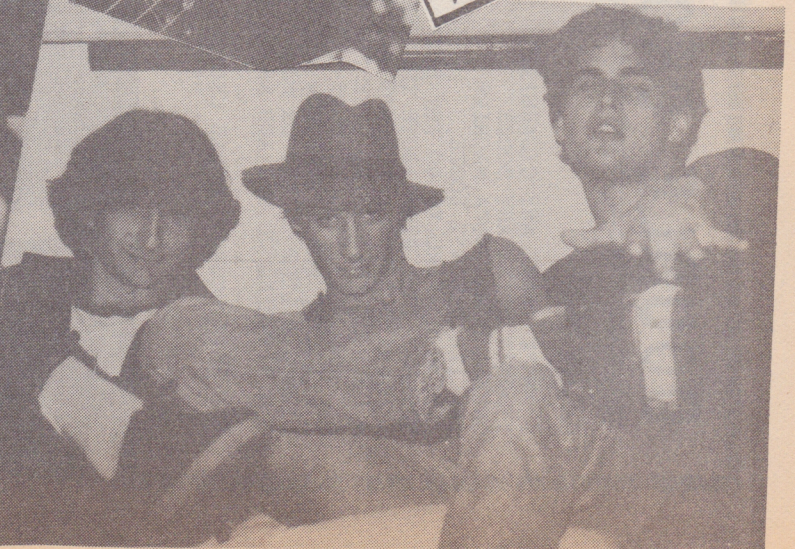
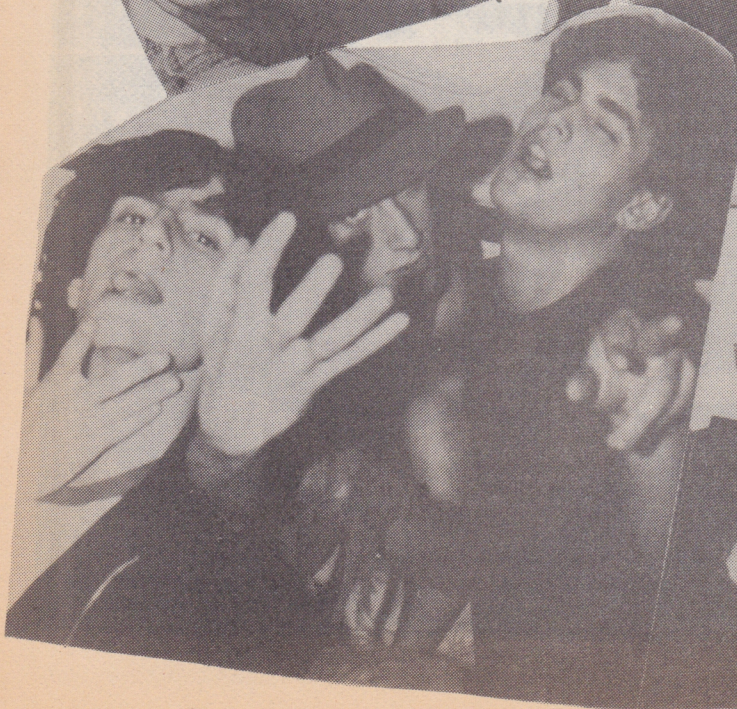


JAY



MONTE
Mike

THE
ATOMS



THE ATOMS were interviewed Friday, Dec. 9th by Kelli (et Taz's house. The Atoms are: Taz Rudd-Guitar, Vocals, 19

Mike Glass-Bass, Keyboards, 20
Pat Muzingo-Drums, Percussion, Vocals, 18
Monte Mease-Vocals, Bass, Percussion, 19

Kerri: How long have the Atoms been around & who is in the band?
Monte: We've been around longer than anybody; I wanna get a picture of everyone whose ever been in the band and put x's over their faces. My brother's been in the band he played drums.

Taz: Johnny Nobody, Chris Trent, Eugene, Tracy Marshack, Izzy.

Pat: Harvey Oscar, Oscar Harvey.

Monte: Dim Wanker from F-word, Richard from Santana played timetables.

Kerri: Have any of you been in other bands?

Mike: Sin 34, White Flag.

Taz: Hobart blues band.

Monte: Nervous Gender, Gang of Two.

Taz: Symbol Six, Funeral, Der Stab, Flower Leopards, Voo Doo Church.

Pat: You know what bands I've been in (laughter).

Taz: Americas Hardcore Ha, He, He!
Pat: I'm in a new band with Phil (Sin 34), Scott (X-AHC), Danny (X-AHC) and Vic (S.V.D.B.).

Monte: Don't forget S.V.D.B. & Tourist... I'm gonna be in a band with Craig Lee called "Gaul," then were gonna get written up in the L.A. Weekly every week.

Taz: Well, when this lineup got together, did it work?

Mike: Well, personally we got off to a slow start.

Mike: What!

Taz: No, no.

Monte: This is the best lineup we've had.

Kelli: How do you feel about Hardcore music?

Taz and Monte: Boring

Taz: I don't.

Monte: It's the epitomy of boring.

Kelli: What type of band would you consider yourselves right now?

Monte: Godrock!

Kelli: What was the most money you ever made playing?

Mike: 2000.00 at the Forum.

Taz: 125.00 at Bob's Place.

Pat: That's right because we gave harvey 25.00 for a decible ticket he got playing a party.

Taz: Comon let's make it sound interesting; opening up for David Bowie, at the Coliseum, we made about 40,000.00.

Kelli: What's some of the new material about?

Monte: About 2 minutes long.

Kelli: What's "that song" about?

Monte: About 2 minutes long.

Pat: No what is it about.

Taz: It's about 2 minutes long.

Mike: No the lyrical
Monte: It's about getting real mad and whenever you get mad you sing "That Song." You go damn it, god damn it and you pace around in circles, I dedicate it to my x-girlfriend Summer.

Cause I've had enough.

Kelli: Do you skate?

Pat: I roller skate, you know roller disco.

Taz: Definitely not.

Monte: I ice skate.

Mike: No I don't skate.

Pat: Fuck you Mike, I don't want to talk about you.
Monte: I skated on this court case I had, they gave me 5 years but they lowered it to so I skated through it.

Kelli: What are your musical influences?

Monte: I hate musical influences, there the worst band.

Kelli: What was you the funnest show you played?

Taz: Bob's Place.

Pat: No, Cathy De Grande, upstairs, or the florentine Gardens with Discharge.

Monte: Seriously Bob's Place was the funnest.

Mike: God pat I can't believe you.

Pat: It's all gonna be erased anyway.

Kelli: What's in store for the future?

Monte: We were thinking about opening store on store on Melrose having clothes.

Mike: Our old clothes for the fans to idolize.

Kelli: Mike & Pat do your other bands bum because your in the Atoms?

Pat: They used to but after all the bands I've been in nobody cares.

Mike: No, not really.

Monte: They don't vibe you, caon they must.

Mike: They think I'm a drug addict.

Kelli: Are the Atoms Straight Edge.

Monte: No, were a have fun band, if it calls for having a couple of beers and doing a little bit of drugs.

Kelli: So that's your answer to your question Mike.

Monte: You mean Julie & Paul don't vibe you.

Mike: They're o.k. about it, they say you know Taz and Monte those drug addicts are they doing things to you.

Pat: We're corrupting his mind.

Taz: At first Mike didn't want to be in the band but after we tied him down and forced fed him drugs he changed his mind.

Monte: We tied him up in the closet.

Pat: I remember about a year and a half ago you did that to me, I wanna say thanks.

Monte: We brainwashed you. We gave you the crazy pills. We did the L. Ron Hubbard brainwashing sciencology method.

Mike: What did you do to him?

Monte: We tied him up, gave him drugs and we put a tape on saying Monte & Taz are great, your gonna quit the band and join Americas Hardcore, S.V.D.B. and Tourist then come back to us. It's going to happen that way, then you will recruit Mike.

Pat: I'm programmed.

Taz: We put electronic shocks on his body, like we'd ask him "what you wanna do Pat?" He'd say "Get the fuck out of here."

Then we Shock him.

Pat: That was a year and a half ago today and I'm glad to say that.

Taz: He's back!

Pat: I feel healed.

Monte: Put your hand on the T.V. screen I'll heal you.

Kelli: Where are you from.

Pat: I don't know, fuck?

Taz: From another dimension.

Monte: Planet X.

Kelli: Is there any questions you'd like to ask.

Mike: Where do I belong.

Monte: What is God, what is honesty?

Taz: It's my higher power.

Mike: What are questions?

Kelli: Any final comments.

Mike: Let me think, um, no.

Monte: I wanna say thank to Ink Dots mag.

Taz: Talk is cheap.

Mike: What?

Monte: How much do you think that comments worth?

Pat: Cheap!

ATOMS

ATOMS

THE CIRCLE JERKS are a fun loving garage band that enjoy yachting, polo and gambling on the French Riviera while not on tour.

Formed in 1980 by the talentless Keith Morris, vocals, and Greg Hetson, guitar, who studied under Jimi Hendrix, recruited Lucky Lehrer, drums, and Roger Rogerson, bass. Their first album "GROUP SEX" on Frontier Records sold 86 million copies and went gold in Israel, Japan and Madagascar in 1980.

A tour followed in summer of '81 to sell out crowds on the east coast.

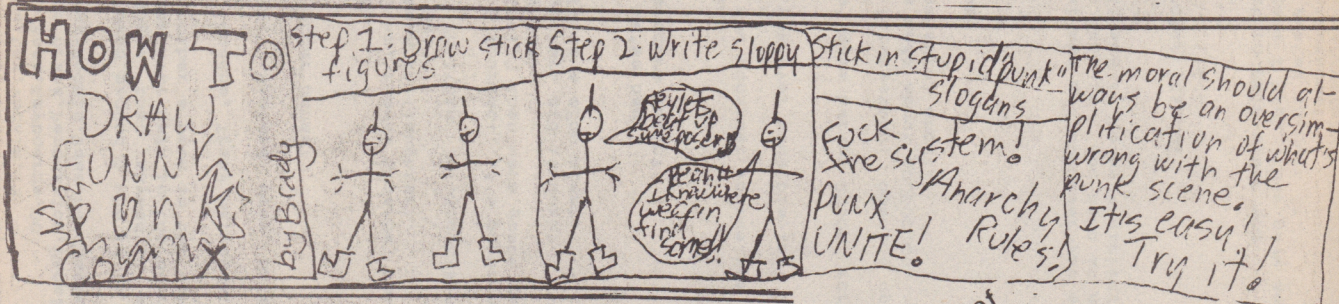
After taking a vacation in Burma, they recorded the pathetic "WILD IN THE STREETS" for Faulty Products which went under, thank God, and lived up to its name. Another full U.S. tour followed in 1982 of National Parks and cemeteries to huge crowds of stiffs, chipmunks and squirrels (also known as the Zoo Tour.)

In late 1982 Lucky was replaced by John Ingram, a Kansas farmer, who played on the current album "GOLDEN SHOWER OF HITS" on LAX Records.

By early '83 John got homesick and was replaced by Chuck Biscuits, the famed Canadian lumberjack and quiz show host.

The JERKS turned into a five piece when Roger switched to guitar in March of 1983 and the JERKS acquired Cuban refugee, Earl de la Havana, Los Gatos de la Liberty, who had earlier hijacked a plane from Havana to Miami (a first in world history). Roger quit after a few dates on their March to June '83 tour of 60 dates of U.S. and Canada, "The We Saw God Tour." He had seen God and moved to Tibet with the Dalai Llama.

Now there were four JERKS. Their influences are Men at Work, Styx, Foreigner, Supertramp and pure Jimmy Buffett.



*LAS VEGAS REPORT*by Danny Salm A.HC.

Las Vegas or lost Wage\$ as the people from there call it is a very happening new scene. I think every band that has a chance should play there. Everyone in the scene is very cool and they all support out of town bands like they loved them for years, it's great. So far the only out of town bands that have played have been, G.B.H. Screan, Social Distortion, Leagal Weapon, America's Hardcore, 7 Seconds, Circle Jerks, Shattered Faith, J.F.A. and Circle One. Wasted Youth are due to play soon. The local bands are Subterfuge, A.W.O.L., RZM, F8, Bad Attitude, and the remains; top band being Subterfuge probably. No vinyl from Las Vegas yet, unless you count M.I.A. who moved to L.A. a long time ago. New rag being put out by Robert of RMZ called "No Dice"-Write him at 7317 Alta Dr., L.V., Nv. 89128.

For honest booking, contact Guy Smiley of the Remains at (702) 382-9181 or 382-9182; present place holds about 300 with no age limit and lots of fun. Play in Vegas, Now!

*Tuscon Report*by Danny Slam A.HC.

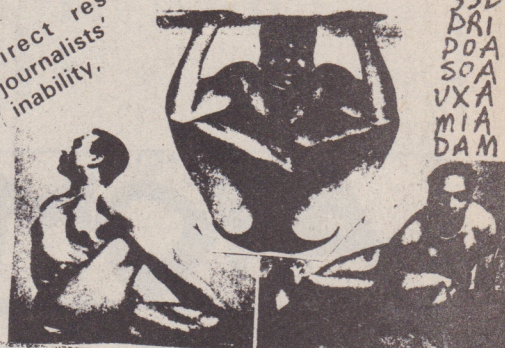
A small but fun scene with lots of college students attending gigs also. Most of the same bands that played Pheonix played here too, and most all the bands from Pheonix come here to play. Local bands are Conflict, Interchoice, Numb Skulls, Mondo Blanco, and Public Enemy a Clash style band. No zines but one is in the works, to be released soon I hope. For booking contact Nick of Conflict at (602) 327-1906, pays well and always come thru.

*Pheonix Report*by Danny Slam A.HC.

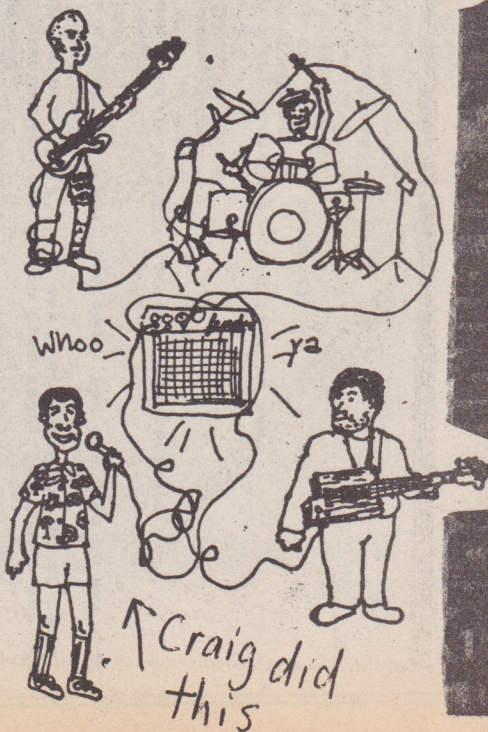
Land of over 100 degrees everyday, fucking hot; however, if you play it is really hot, as in a lot of fun and support from the crazy locals. Lots of bands played here this summer, probably every band that went on tour. One main place to play is Madison Square Gardens, a wrestling rink that holds about 500 and is all ages-contact Tony Victor at (602) 245-0467.

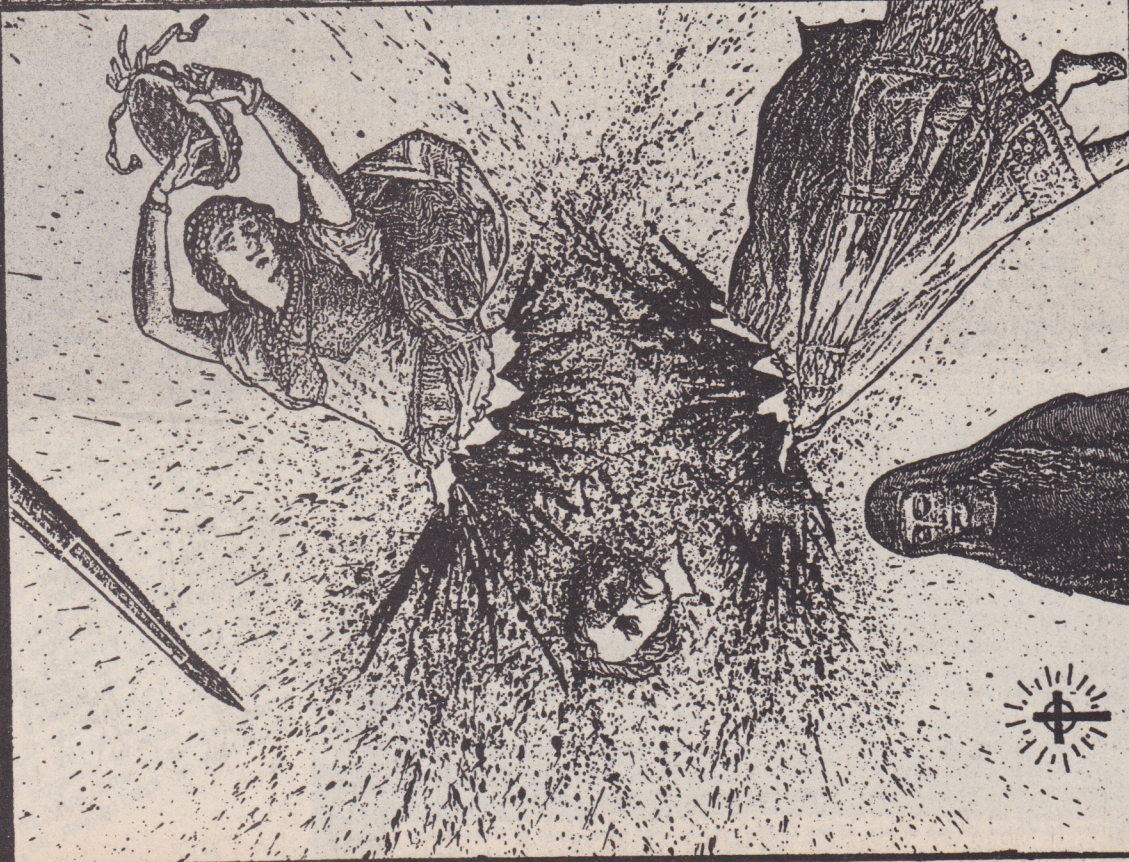
Local bands are the Feederz, J.F.A., Junior Achievement, (JxAx), Meat Puppets, the Zany Guys, Terminal Justice, Scarred Straight, Maybe Mental, and Burnt Toast with Brain of J.F.A. on keyboards. J.F.A. have a new L.P. out called Valley of the Yakes and J.A. is due to have something out soon. Lots of zines, write Mike of J.F.A. at 527 W. 13th St., Tempe, Az. 85281 for Phemis; Doug Niman at 1137 E. Orange St. #17, Tempe, Az. 85281 for Postive Charge (great zine!); Nick at 5820 W. Virginia, Pheonix, Az. 85035 for Notes from Underground; Rusty at 1624 Gaylan Dr., Tempe, Az. 85282 for Gaggling Dog. A very aware scene, they probably know about you out there, so play there.

direct result of
journalists'
inability.



AMERICA'S PUNK ROCK





EXPLODING IMAGINES BY WINTER 20

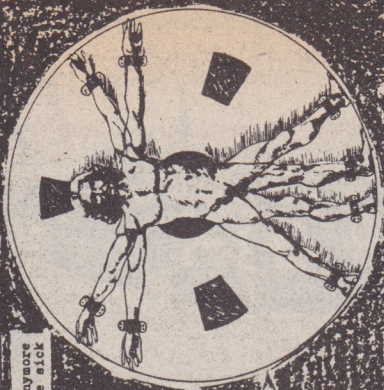
VARPED IDEALISM GORE ASKEW

Little children
Voices and fists
Unchanneled fury
Too long unleashed
Thrown into the wind
Compelled to burst
Scattered into a whirlpool
No time is taken to think
rationally
Violence is not even
rationalized at
each step
After the traumatic histrionic drama
A weariness prevails
But, still there—
where are the solutions?
Problems always arise
And a beat then down
Where are the solutions
VARPED IDEALISM GORE ASKEW
by repudiated potential.

-Silent Running
© Spring 1913



Nothing is sacred anymore
and it makes me sick



I am the blonde albatross, winged weeping,
fighting o're air to fight the white later,
in circular strokes, massed round my self-same neck.
I am the pallid painting long before face strack,
sitting 'gainst wall, waiting, of chipped and peaken plaster,
in supercedent calm, the precedent awaiting.
I was the grayed citadel, lofty, towering,
crumbling to pools, through quakful splattered beams,
of isopotent dust, heaped high as the receding tide.
Thus I became the arid alcoholic, chained, weeping,
blinding blindness and cold to seek a call
in ink black spots, seeped through to skin and soul.
And thus I dream of seedling's start, rare, refreshing,
spreading through weeds in fertile, dirt-peaked lust,
but remember yet again death, for whom one dies.

-Nelson Ruggati

I feel content
I feel content
contentment I seek

I am strong
I feel weak
I don't belong
to those multiples
of throngs

I feel heavy and cold
My limbs are harrowed
Clad in a sleeveless dress
And recumbent
for some rest

Tattered black tights
impress contrast
on flesh so light

I crave fulfillment
But cannot confront the swarm
of responsibility to pursue
the unfolding horizon
that would ensue
So I lie in discomfort, forsaken
on a bed
that is already taken

-Silent Running
© Fall 1913



VIOLATION

She's a virgin
And she knows how it is to be raped
Having something forcibly thrust upon her
More and More
Until she wants to vomit
From the depths of her bowels

"Don't think about it—
don't care about yourself—
They tell her
that's the way
It is no hard not to

Please give strength
Sometimes she just doesn't know
So hard and abusive
What to do, say, feel something
forced on her, say, feel something
HerSelf torn apart
I can't abide in that way
Help me

-Silent Running
© 1983

GAMINE PRINCESS

Gamine princess
you are so wonderful
Gamine princess
I lust after you
Gamine princess
I envy you
little Gamine princess

-Silent Running
© Fall 1983

Taking A Look At The World Today by Ivan Morley

Taking a look at the world today, I see what most other people see; a planet and people plagued with an increasing number of obstacles and problems. The world situation has become increasingly serious and continues to threaten our development from animal to civilized being. Nuclear weapons and nuclear war, racial and sexual oppression, the violation of human rights our ignorance of human needs, the inhumane exploitation of animals, and careless treatment of the environment are irreversibly damaging to the general quality of life, the moral and social fabric on which life depends, and even the existence of life itself. We must begin to deeply examine these issues and immediately start looking for alternatives and solutions. Progressive change must occur so that these global ailments are not allowed to expand any further.

The threat of nuclear war is the most menacing issue ever to face humanity. the tremendous escalation of the nuclear arms race practically guarantees that nuclear war is a catastrophe waiting to happen. In an all-out nuclear exchange, all major population centers would be hit, both in the U.S. and the U.S.S.R. (and elsewhere). Such an exchange could be complete in one hour, and could destroy most life in the Northern hemisphere. World-wide fallout would result, with possible destruction of the ozone layer, changes in the earth's temperature, and mutation of crops. It would be a different world afterwards, colder, harsher, and contaminated by radiation for thousands of years. We must realize that nuclear war, even a "limited" one, would result in injury, death, and disease on a scale that has no precedent in the history of human existence. The arms race also wastes billions of dollars that could be used to benefit human needs, instead of killing human life. We must reverse the arms race and create ways to live in peace. The world leaders, playing with the fate of the earth and what is equally more disgusting is that they are using the presence of these enormous arsenals as a tool for getting what they want. Through the threat and fear posed by this, they achieve ever-expanding power

Another result of this endless quest for power and wealth is oppression; the exploitation of human beings to benefit the gains of another. People are treated like natural resources because of greed and prejudice. Other than the oppression of people to gain power and wealth, they are also oppressed for many other reasons. Often, "the people" seem threatening to government and its frequent regimes, therefore, the people "must" be controlled. This blatant oppression is happening presently in El Salvador and other parts of Central America where people are tortured and murdered by the thousands for the slightest suspicion of possibly having any contact with the left-wing. The horror and complexity of this situation increases with the United States' huge economic and military aid to this oppressive and



highly fascist right-wing government. Although the U.S. government has said that they will not send in troops, many others believe that the situation in Central America will involve an invasion by the U.S. in the near future. Another disgusting and inhumane regime that the U.S. supports and actively participates in is Apartheid in South Africa. For decades South Africa has been controlled by a tiny segment of the country's population; a white minority that truly believe black people to be inferior to human beings. The black population of South Africa are completely exploited. they work for wages next to nothing, are segregated into distinct areas, are governed by a set of laws much more strict and totally different from the ones applying to the whites, and are generally treated like animals. One-Hundred and Fifty U.S. corporations operate in South Africa. They treat and pay their workers just as terribly as the boers (S. African Ruling Class) treat their workers. These American companies (and the U.S. gov't.) stabilize the Apartheid government and support their oppression. These situations exist because exploitation is profitable; much more profit is

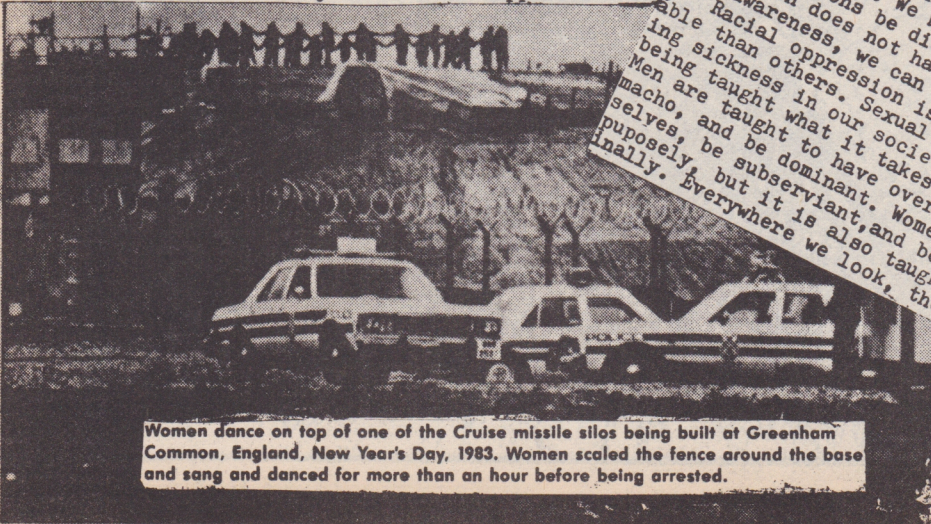


BEDSPREAD, 128 baby ocelots pelts,

also
peo-
equent
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in
where
nds for
y con-
xity
ates'
ive and)

made when they do not have to pay their workers. There
are many facets of oppression, and it occurs on many
levels, physical, psychological, all over the world.
In the United States, undocumented workers, who cannot
get work in their own countries, are forced to work very
hard and extremely long hours for meager wages and
Human rights are constantly violated and are done
so in every way. We must be aware of these problems and
let our actions be dictated by nothing but our own morals.
Oppression does not have to be known and thrown on a height-
ened awareness, we can begin to fit the time equally notice-
able than oppression is. Sexual oppression, be of birth, we are
being sickened in our society. From the time of birth, we are
Men are taught to have confidence, male or female roles.
We are taught what it takes to fit the time excessively
macho, and be dominant, over-confidence. This may dislike them-
selves, be subserviant, and be weak. Unconsciously taught them-
supposedly, but it is also taught unconsciously and sublim-
inally. Everywhere we look, the stereotypes brainwash us,

silos being built at Greenham
scaled the fence around the base



Women dance on top of one of the Cruise missile silos being built at Greenham Common, England, New Year's Day, 1983. Women scaled the fence around the base and sang and danced for more than an hour before being arrested.

the distorted misinterpretations of women limit the extent of our perceptions. Chauvinism results from misunderstanding which results from ignorance. By playing these roles, we are perpetuating this attitude and the unequal threatment of women. The entire female/male relationship is constricted by the limited and narrow-minded way in which we treat each other. This issue is rarely looked at closely, but it must be, because it affects all of us. It will not change unless all members of both sexes realize the detriment caused by this situation. Sexism and all of the other violations of human rights are results of pure ignorance. In our individual lives, we should work to end sexism by doing nothing to perpetuate it.

Another issue that arises out of greed is the mistreatment of the environment. The ecosphere and all its wildlife are constantly in danger of being exploited by individuals and organizations who hold protection of the environment in very low regard. The hunting and indirect killing of wildlife to the point of species endangerment, the sale of public lands (like the Interior Department's plan to lease most of the coastal lands in the outer continental shelf for oil and gas "development"), the use of toxic chemicals and faulty disposal of toxic wastes, nuclear power and nuclear waste, air and water pollution, and international environmental issues such as the killing of the whale, the spread of nuclear power and nuclear weapons, the export of toxic pesticides, and the steady disappearance of the tropical forests; all of these are real issues that gravely threaten the future. We carelessly exploit the environment, often not caring about the future consequences of these actions. This earth belongs to us, and we belong to the earth, and it is the right of future generations not to have nature taken away from them. It is our duty as fellow inhabitants of this planet to preserve the little that is left and to protect it from its potential enemies.

Also, animals are exploited to benefit the pleasure of humankind. What are animals? Are they resources? Pets? Are they "tools for research"? Or are they food? Behind these we find the flesh and blood beings with which we share this delicate existence. Animals in our society are not only given less than equal consideration, but in many cases no consideration whatsoever. Most people are simply unaware of the magnitude of suffering that goes on behind the closed doors of institutions such as research laboratories and factory farms. Considering the number of animals affected in factory farming, "livestock" represents the most mistreated groups of animals in the world. Today's "farming" is largely controlled by multinational corporations which employ assembly-line methods of production. Hundreds of millions of animals are forced to live in cages or stalls just larger than their own bodies. Unable to groom, stretch their legs (or wings), or even turn around, the victims of factory farms live in what can only be described as a nightmare. There are virtually no laws which protect animals from even the most harsh treatment so long as it is being done for the production of food. It is left entirely up to the individual "producer" how many egg laying chickens are crowded into each little wire cage, or whether a pig will spend its entire life in a cement floored cage, and never be given the chance to walk around. Another form of gross cruelty against animals is animal experimentation. We may remember the time we had to dissect frogs in our sixth grade science class, or the rats in high school, or the dogs in college, but for the most part we are unaware of the extent to which animals are killed in the name of "research". This is because most vivisection is taking place behind locked doors and away from public view. It is of course easy to understand why. If the public were allowed to see these activities they would be outraged. In the U.S. alone, 70 million animals are burned, blinded, crushed, driven insane, electrocuted, irradiated, poisoned, suffocated, and dismembered in laboratories each year. Two-thirds of these unfortunate beings (dogs, cats, rodents, monkeys, birds, and others) die in horrible toxicity tests of commercial chemical products. These items include cosmetics, household cleaning products, automotive fluids, food additives, and paint removers. Research laboratories would have us believe that vivisection is a matter of sacrificing animals in order to save human lives. With some investigating one finds that animals are used in everything from the military's "studying" the effects of new weapons, to Detroit's Wayne State University's project of smashing monkeys against walls in the worthwhile endeavor of giving humanity a better football helmet. Most anti-cruelty laws are meant for the protection of "pets" and exempt laboratory animals, though any animal, including lost



EL SALVADOR

NICARAGUA



Cont. next page

or abandoned pets could end up in a lab. In almost every state, homeless cats and dogs are sold to laboratories by the local "animal shelter". We must remember that we who desire peace on this planet, desire it for all animals, not just those of our own species. Other animals are not inferior, just different from us. Human warmaking begins with the exploitation of species, and finishes with the destruction of our own. The needless suffering of millions of animals need not exist. There are ways to change lifestyles, and become actively involved in the alleviation of suffering.

What is this fascination we have with inflicting pain and killing other people and animals? Where is the humanitarian spirit? We seem to have discarded the old saying, "Thou Shalt Not Kill"? Has it occurred to us that we kill at every step? When we allow millions of children to die from starvation and disease, isn't that killing? And we also kill when we allow youth to grow up with their brains dying, from mental mediocrity. We are taught to be the best, and we place materialism and monetary success at the top of our list of priorities. Western Civilization places the highest amount of value on the number of material goods a consumer can acquire. In raising children, they are pressured into upholding these societal values. Maybe the world's problems that I mentioned originate from this type of greedy mentality. We have brought about a semi-heightened consciousness of these and many other crucial world problems in the past few years. We have recognized the need for change and now realize that our ignorance to these problems is extremely destructive. Closing our eyes will not make it go away.

Now is the time to figure out what can and must be done. All of these words mean nothing without the physical action of creating good in the world. The first change must occur within oneself. In our daily lives, living the best we can, and doing all that we can to not contribute to any kind of suffering. If everyone in the world lived only by what comes from inside their individual being, things like war would be unheard of and impossible. This is true self-will. Economic policies have failed to solve world problems. Their must be some creative and new ideas. The voices that strive for progressive change and an improved world must coalesce into a unified (force) to secure radical alternatives as an integral part of world society. More than ever before, our very survival will depend on our strength, courage, and ability to bring about some kind of resolution to humanity's ultimate task; the one of peace on earth.

ARMISTICE 1983

Please write us!!!

All responses are completely encouraged
(also for band info)

Armistice

9614 Glenalbyn Dr.

Los Angeles, Ca. 90065

booking, etc. 213-221-9437

Here are a few of the progressive and humanitarian organizations that are dedicated to the survival, well being, and the improvement of Earth. Contact them for more information and to become more involved in the cause.

Interfaith Center To Reverse the Arms Race
132 N. Euclid
Pasadena, Calif. 91101
(213-449-9430)

Committee in Solidarity with the People of
S.W. Region El Salvador (CISPES)
P.O. Box 57337
L.A., Calif. 90057
(213-434-1014)

So. Cal. Alliance For Survival
1434 W. Olympic Blvd.
L.A., Calif. 90015
(213-388-1824)

National Organization For Women
1242 La Cienega Blvd.
652-5572 (NOW)

American Friends Service Committee
980 N. Fair Oaks Ave.
Pasadena Calif. 91103

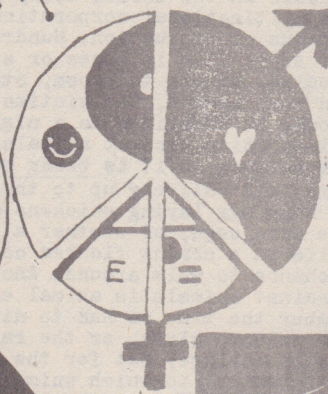


Friends of the Earth
1045 Sansome St.
San Francisco, Calif.,
(415-433-7373) 54111

The Nature Conservancy
1800 N. Kent St.
Arlington, Virginia
22209

Interfaith Hunger Coalition
1010 S. Flower St.
Suite 404
L.A., Calif. 90015
(213-746-7500)

ARMISTICE



Jbs '83

THIS IS
NOT A
TEST

AND IF YOU
TAKE MY
ADVICE

MY FACE AND HANDS CANNOT STRETCH WIDE ENOUGH TO EXPRESS...

Crows.
Over.
Poison
in fog.
Danger
signs.
Given
away.
Don't panic.

Get a ruler.
Measure the surroundings.

Now you know.

There is
no panic.
There is
much.

There is
that speech broke
when it
first spoke.
Shrapnel vowels
flew from
exploding bomb

WOULD
YOU
BELIEVE...

FUCKING
STUPID

The Soviet Threat WILL BE MET BY CHRIST

another
side

In his first month of office, Ronnie gave
to me an MX missile in my backyard
Second - massive welfare cuts
Third - a batch of B-1 bombers
Fourth - new whitehouse china
Fifth - no equal rights
Sixth - busting all unions
Seventh - Ketchup as a veggie
Eighth - Walt, Haig and Allen

of Word,
broke apart
stripped away
flesh and bone
away flesh set
aside and away,
have left only
your nerves

staring
at my nerves.
They fire at each other.
Your nerves are staring
at my nerves. A rhythm
in the pattern of your words
begins paralysis
of my nerves and words

stops the rearrangement in constant motion
stops the arbitrary namings

BANG.
Ignition.
And seizures.

GET OUT OF MY WAY
I'M GOING
TO ATOMIC
CAFE



Bad attitude
Bad attitude
Bad attitude
Bad attitude.

Airio
Creekendog

Come and hear this Bible talk at:-

THAT'S
all
FOLKS

Ninth - starving older people
Tenth - Stockman economics
Eleventh - Nancy & her pistol
Twelfth - nuclear warfare (full stop)
by: Penny Guinn

PATRIOTS

Interviewed by Thomas and Rachel



Photo: Rachel

Jaun

Stuart

John

Chris

The Patriots were interviewed after their show at the Cathy de Grande in the disco up stairs, by Thomas and Rachel.

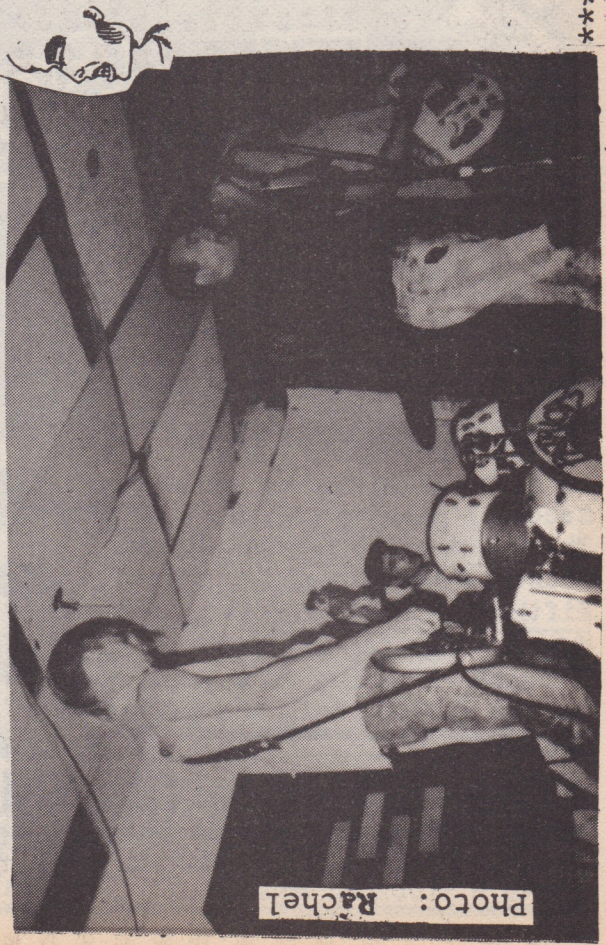
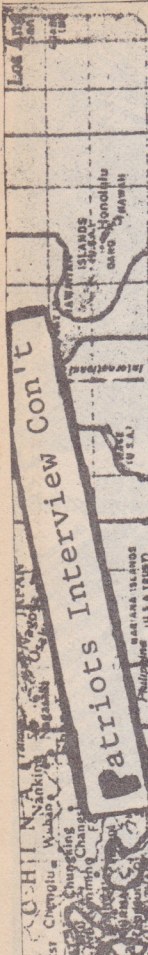


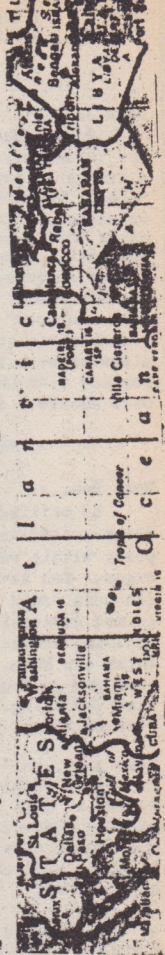
Photo: Rachel

Chris: I play guitar and I'm 22 years old. John: Sorry to say that John the 19 year old drummer isn't in right now but if you leave your name and number after the beep he'll be glad to get back to you blahh... Stuart: I play bass and I'm 20. Jaun: I'm 22 and I sing for the Patriots. ID: Where are you guys from? Stuart: Venice. Two of us live in Venice, one from Santa Monica and one from Van Nuys. ID: Where are you guys from originally? Stuart: I was born in Santa Monica. Jaun: I'm from Columbia and South America and I've been here four years. ID: Who writes the lyrics? Chris: I do, (pointing at Stuart) he writes some of them too. And like Jaun wrote "Slaughter House". ID: What message are you trying to get across? Chris: Fuck, I don't know. I just write songs. I'm not responsible for what they say. I just write what I feel. People can get whatever message they want out of it. ID: Can people understand what your saying? Chris: Well that's why we put the lyrics with our album. ID: What are some of your songs about? Chris: About a lot of things. We have this one song about working day to day and selling your life away for money. Stuart: We have one about the way L.A. cops are very trigger happy and they're know all over the world for being extremely uppity with their guns. This is like the wild wild west. Police all over the country have the attitude that they don't want the L.A. attitude. You go to other cities and the cops are there to help you not to harass you. When was the last time a cop helped you? ID: I have you had any problems with police? Chris: Yeah, doesn't every body have problems with police? Stuart: When we were taking band pictures down at the pier this lady cop thought she was Angie Dickinson. She came up to us and started giving us shit; asking us questions like, "What's in your hair, elbow grease or Key Y Jelly?" To try to get us to talk back so they could arrest us. ID: What does your name mean and where did it come from? Chris: We decided there were all these bands that had negative names --it's not like we're so fucking positive... Stuart: Everybody's got these really negative names. And we thought it was a pretty meaningful name. ID: Are you patriotic? Chris: No, not particularly. Stuart: Yeah, I like America. John: I can't afford to be, I'm elegible to be drafted. ID: Are you anti-war? Stuart: Yeah, Isn't everybody anti-war? ID: How long have you guys been together? Stuart: Over a year, the first show we played with this band was Oct 30th a year ago. ID: So there have been band changes? Stuart: Yeah, the singer. ID: Are you planning to put out any vinyl? Chris: We already have a record out. Stuart: It's only six dollars for a seven inch L.P. A good deal. ID: What are some of your favorite bands? Chris: Birthday Party. Stuart: I like Jazz, and punk. Jaun: Jonny Cash. No I like all skinhead bands; Screwdrivers, Red Alert, 4 skins, that's what I like. ID: Yeah, your voice sound very oi. ID: What is the best show you put on? Chris: It's hard to say. Last week at the Cathay was pretty good. I'll tell you the story. We were supposed to play this party in West Covina, and we showed up there, we didn't think it would be busted until ten, and all of a sudden about 8:15 right before we were supposed to move our stuff on the cops showed up, and they were totally





fucked ... We barely got out of there with our stuff, and then we were really bummed out cause we drove all that way and we didn't get a chance to play-- so we went to the Cathay with all our stuff and set up down stairs. ID: Have you played lots of parties? Chris: Yeah, we like playing parties. Stuart: Yeah, we're on the same level as the people. Chris: We're the party idiots. ID: What do you think of the L.A. scene? Chris: One thing that I think is really stupid is that when a band is first starting out people treat them like shit. People have this condescending attitude of if I've never heard of them they must not be any good. The same bands play over and over again. Jaun: A few bands have a monopoly on the whole scene and since they know a few key people they get to play all the time and they choose people to open for them. That's how all these other bands get excluded. We had a tough time playing places like this. Stewart: Now we're getting to play more. ID: The bands that play all have albums out. It should be underground. Stuart: It's partially due to there not being many clubs. ID: What do you think of MTV? Chris: MTV is a ruination of american youth. It's going to kill FM radio, bands aren't going to be know till they have videos, it's gonna limit a lot of bands from airplay. Stuart: It's doing a heavy duty reversal on what punk started out to do. Knock down the big rockstar image and get people to see and start bands. Now they don't have to because they can sit at home and watch these bands on T.V. You're not making television commercials. That's bullshit, it's a complete negative trend of what this whole thing started from. Chris: Plugging more and more people into the fucking screen. Stuart: It's limiting peoples education. They learn things from watching the screen they don't read it out of a book. It's fucking up education. Chris: But, the worst part about it is that a smaller and smaller group of people are in charge and controlling what people see and how people think. The potential for abuse of power is great. Stuart: Once it's on the screen they can almost do anything they want to your head. People don't think for themselves. ID: What are some of your ambitions? Chris: Stuart: to Travel. See as many different places as we can. Stuart: It can make you appreciate what you have here. You have a hell of a lot of freedom in this country. We bitch about it in our songs but we still have a hell of a lot more freedom than a large percentage of the world has. Chris: That doesn't mean it's not fucked up. ID: Anything else you want to say? Chris: We have a song coming out on Jordon's compilation album "Party or go home". We want to play more; we love to play. We'll play almost anywhere if people pay for our gas and maybe a set of guitar strings here and there.



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DEAR Joey

Dear Joey,

I have been into the Punk Movement for three years now, and I am really starting to get into the Straight Edge Scene. To me Straight Edge means no obsessions with anything. But I have a habit that I have never been able to suppress. About midway through a show, I have an overwhelming urge for a clam chowder enema. Also, since there are no "ins and outs" at shows, I feel really ridiculous when people ask me why I am slamming with two cans of Campbell's New England Clam Chowder in my hands. Joey, what should I do?

Bob McCalister

Dear Bob,

By writing this letter, you have demonstrated to me that you have the power within yourself to overcome these urges. You have two choices: First you can quit "cold chowder". This, however, is not advisable since it takes an overwhelming amount of willpower which I don't think you have. So, I suggest that each show you gradually reduce the amount that you bring. Before you know it, you will no longer crave the chowder.

Dear Joey,

I am afraid of the dark. I get really scared at gigs when they turn down the lights. Lately I find myself avoiding cool shows simply because their just might be a blackout. Dear Joey, what should I do?

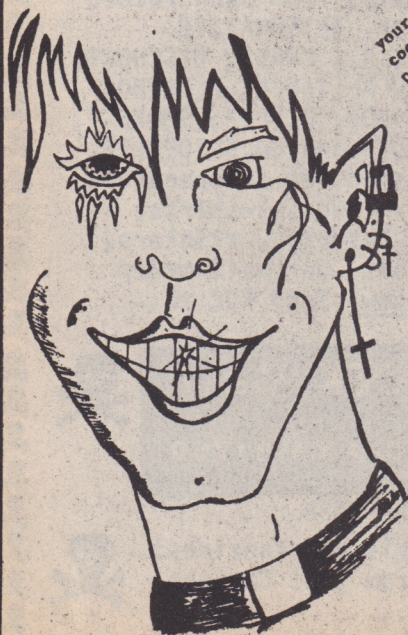
Spike "Buzzsaw" Manson

Dear Spike,

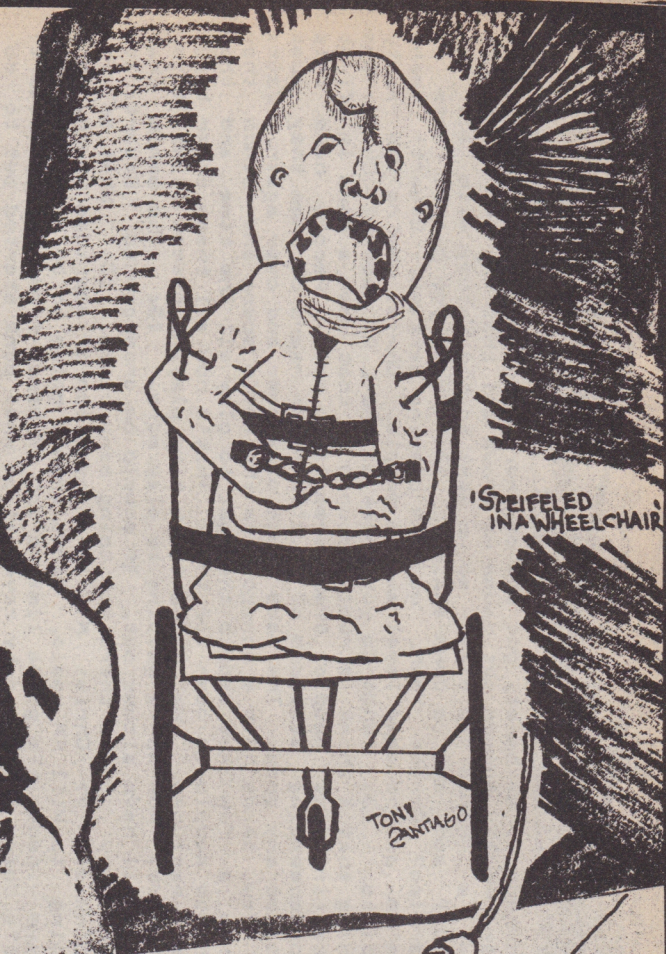
I have two suggestions.

- 1) Since most clubs have electrical outlets around, you could plug a "Nitelite" into the wall.
- 2) Since you are so hardcore, I am sure you would want to get away from your "Nitelite" and into the slam action. In that case I would recommend a portable flashlight.

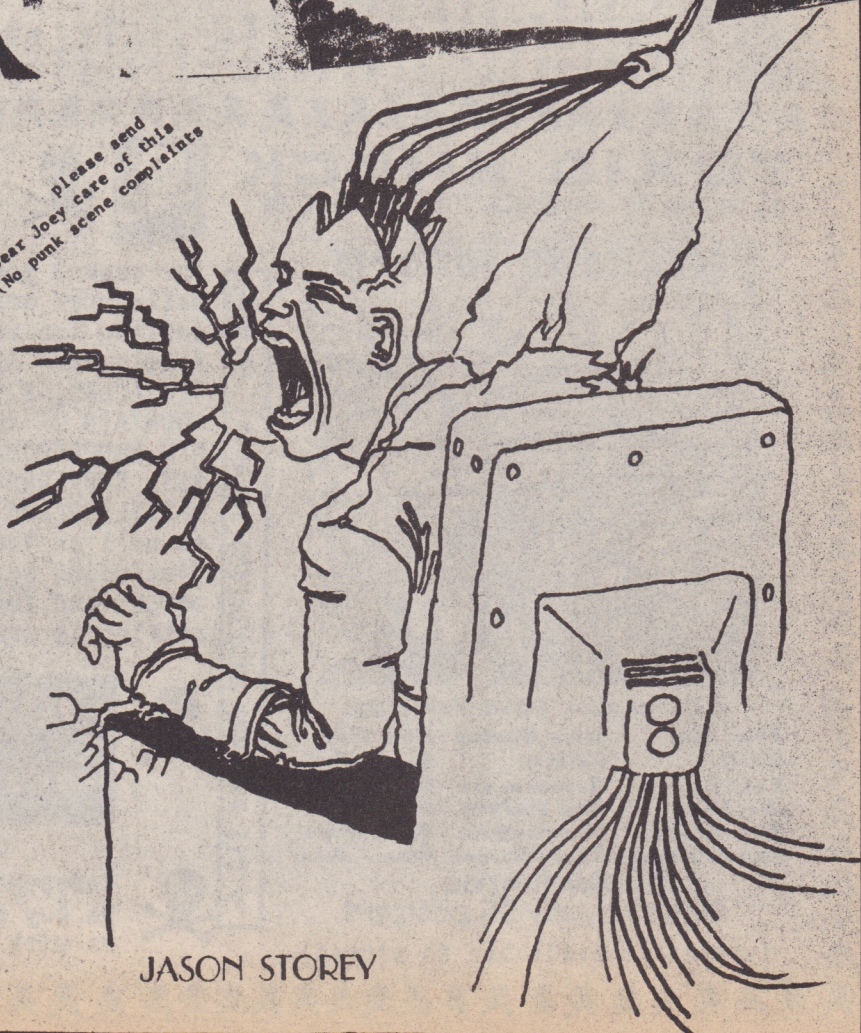
Your problems to Dear Joey care of this cool magazine. (No punk scene complaints please!)



"PLEASE FATHER, FORGIVE ME; FOR I HAVE Sinned..."



'STEEFLED IN A WHEELCHAIR'



JASON STOREY

MY COUSINS' SUICIDE NOTHING MATTERED

LIVING WAS DYING
PAGES IN HER BOOK
FILLED WITH ANGER
DIE, KILL
THESE WORDS SEEMED TO NEVER STOP
SHE WANTED THEM TO
MOM,

SHE REMEMBERED
PAIN
STIFFNESS
NO LOVE
NO ROOM FOR LIFE
SOFTLY SHE RECALLED
THE GUN,
SO FINAL,
DEFINITE
NO REGRETS
NO RETURNING
PLACING THE HARD HAND COLD METAL
CLOSE TO HER BRAIN
HER CONSCIENCE,
THE SOUND OF HER GUN WOKA
THE LIVING

LINNEA

OUR FATE

Shakey are the hands of the old
Their voices feeble & quivery
As they echo off the wall
Chill the room.
Lines on their faces
Like an intricate carving
Telling the past
In just one
Robust and energetic
long ago
They sit motionless
Like wilted flowers
Thrown away and forgotten
We deny our fate
For we are young
Full of Zest
In time we will wither away
Like our ancestors

LINNEA

Red is the color of the wounded
The color of dead man's eyes
pain and grief
and all the sins of mankind
It's fine and death with blood
with torment and rage
with passion
all in one...

LINNEA



BIG DEAL

He's above mere good and evil—

"Many Virgo people are indifferent to love adventures...."

Vanity, All Is Vanity, Be kind to animals—or else!

"And that's an order!"

One More Year For Urban Renewal

A pity you won't live to enjoy the fruits of your victory

Born on a battlefield, Baptized in Fire



CHAINS: Once, a symbol of slavery
Wong gets

KEEP ON TRUCKIN'

RAW ENERGY -

A SOUND NEVER BEFORE
HEARD WITHIN
SAFE, SECURE CONFINES



SHANE W.

"I had my friend dressed up as an L.A. cop, with the handcuffs on his belt and everything."

TEACH HIM TO FEEL
MERCY...AND LOVE.

BEASTIE BOYS—"Cooky Puss" EP
These geniuses from N.Y.C. completely annihilate both Malcolm McLaren-type scratch with the title cut and clash-type Reggae dubs ("Beastie Revolution"). Totally enjoyable—so get it! (by:Brady)

"THE OVERSEERS WERE PLEASED. THEY CONGRATULATED US."

GERMS

RETURN! DECEMBER 3. STARWOOD

(GI)



SPAWN OF THE
SUPREME
INTELLIGENCE.

PHOTOS AND FLYER—
COURTESY JASON CARDWELL

Minute Men, Husker Du, Dicks and Wurm ; At the Fiesta House

This was a truly amazing bill, four great SST bands for only five bucks. The group I mainly came to see are the much talked about Dicks, from Austin Texas. This was about the twenty third time that the band had been billed to play in Los Angeles, and it was also the twenty third time that they didn't show up. The reason given this time, was a run in with the police that they had outside Texas, which made them leary about touring out of the state.

When I arrived Wurm were into their last song, and only a handful of people seemed to be paying attention. The crowd, which only numbered about seventy was a mellow mix of hippies, Punks and Grey Hound bus station deviants, that don't seem to miss a show at the Fiesta House.

Next up were Husker Du, from Minnesota. This was to be their only L.A. show on the current tour. The band played a fantastic set of songs, including a handful from the new album "Metal Circus." The music they play is an interesting array of thrash, pop, and sixties influenced psychedelic originals and covers. The crowd, though small, responded by keeping the dance floor moving throughout their forty minute set.

Next up and head lining were the Minute Men, from San Pedro. The Minute Men made this show special for two reasons. One, this was their first local show in quite some time. The other reason being that this was the first time that they played songs from their newest and possibly their best album, "Buzz or Howl Under the Influence of Heat." As a matter of fact they played all the songs from the album, stright through. The small crowd, packed against the front of the stage gyrated up and down, following the movements of band leader, D Boon. The Minute Men put on an incredibly energetic show, which could partly be attributed to the fact that they were being video taped. No matter what the reason was they were in top form. Their vast musical range has even broadened futher. Displaying a blend of punk, funk, jazz, pop, and even rock-a-billy, their music is held together by an infectious feeling of positive energy. After playing all the songs from the new album the Minute Men took requests from the audience, which continued til both band and those attending were left a drained sea of sweat.

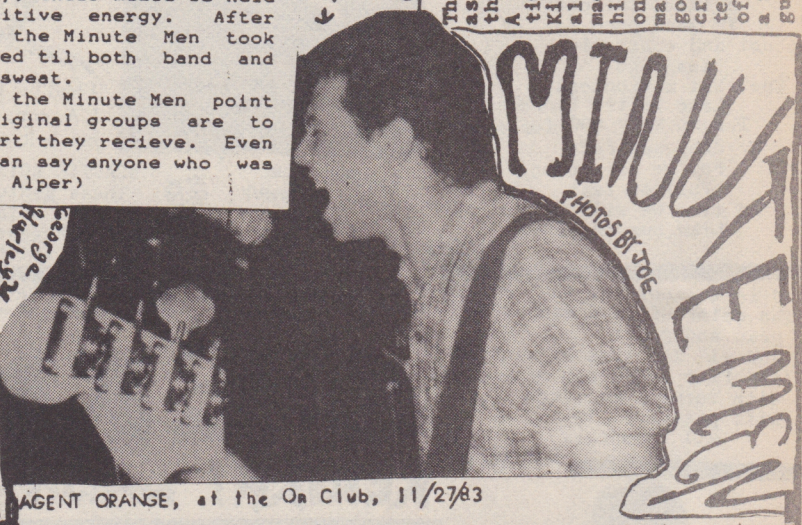
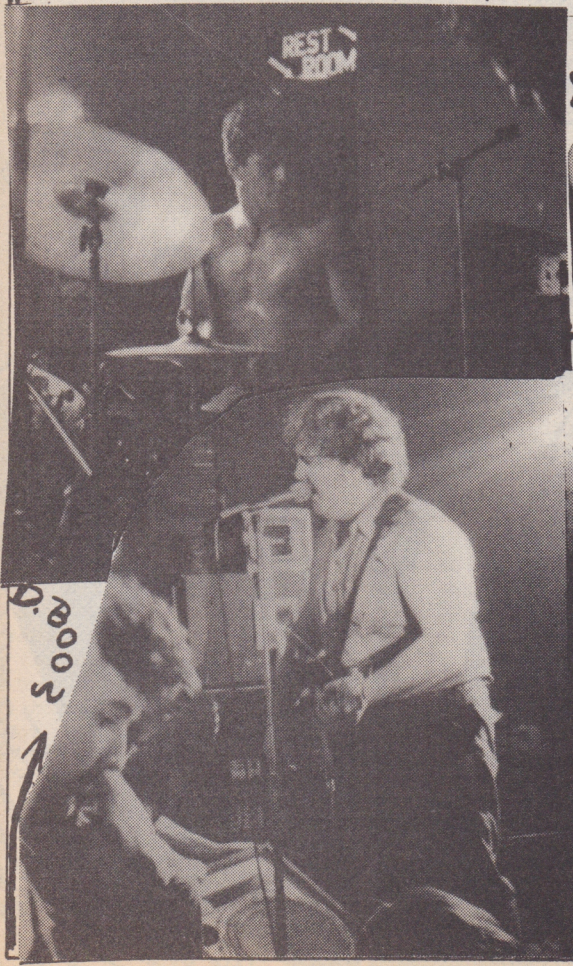
Seeing great bands like Husker Du and the Minute Men point out just how far and few between truly original groups are to come by, and the unfortunate lack of support they recieve. Even though the Dicks didn't play I definitely can say anyone who was there left satisfied if not moved. (by: Steve Alper)

LOVE LIVE

Mike Watt

GANG OF 4 at the Palace 11/12/83

The big question for me, of course, was: "Will GOP be just as bland and slick live as their new LP, 'Hard', is?" Well, thank the lord above that GOP answered with a "HELL NO!!!" A real drummer with real drums (augmented occasionally by timely whacks on a drum machine), wailing vocals from Jon King (with two backup singers on the new ones) and, best of all, Andy Gill's screeching guitar that echoed beautifully, made this show a winner. Gill scarcely managed to control his electric pet during the verses and his leads--especially on "Woman Town", "Paralyzed" and "Damaged Goods" were wild, manic and crazy--just what we all wanted. Bass player was good, too, but she didn't get to show off too much. Only 2 criticisms--the shortage of early tunes (only 2 from "Entertainment" and 3 from "Solid Gold") and their version of "Sweet Jane" (a great song but I would have expected a more adventurous version). Every song was done with the guts and muscle that "Hard" so sorely lacks. *Brady*



AGENT ORANGE, at the On Club, 11/27/83

For months I had been hearing nasty rumors that Agent Orange had turned (God forbid) Mod. I know that they had been staying in Hawaii, playing the surf anarchy circuit, but you can't hold that against them.

When we arrived at the On Club there was no great contingent of scooters. As a matter of fact there was no great contingent of anything, the place was empty. The only thing to do on the eastern part of Sunset Blvd. when you've got a few hours to kill is munch hard chocolate shakes and drink greasy fries at Rick's #5, no bathrooms of course. At about 12:00 we made our way back to the On Club, still no scooters in sight.

Agent Orange came on at 12:30, to an audience of about 35 non discript looking souls. All I can say is that the rumors are false. They may have lost their rough edge, but the original intensity in the music, especially their style of arrangement is still there. They played a good number of their older songs, except "Blood Stains" was noticeably absent from the set. Most of the music however came from their soon to be released album, which I'll have to admit didn't quite move me. Agent Orange has never been what I consider a politically oriented hard-core thrash band, but rather just a good surf, punk, rock band (what the definition of those words are your guess is as good as mine) that go as far as entertaining an audience. With this in mind Agent Orange still deliver, without volume being spared in the process. My ears are still bleeding.

By Steve Alper



THE MOST AMAZING MOTION



I WAS A TEENAGE WEREWOLF

The Cramps, at the Palace, 11/18/83.

by Steve Alper

The title of this review should be more appropriately called "The Great Rock and Roll Swindle, Part 2." In this case only the people that came to see the band got ripped off.

The premise is set, the Cramps make their only local appearance for sometime, so the place was packed. The location, a little hole in the wall dump, better known as L.A.'s hipper than thou, the place to be seen only if your dressed "correctly", the night spot where you and your lady can boogie til 4 a.m.. Well have you guessed it? It's not the Florentine Gardens. Thats right, it's the Palace.

When I arrived there was a rather large crowd mingling in the front of the entrance. They were still buzzing about the great time they had had the night before when Soft Cell played, or was it the great time their gonna have the next night when Soft Cell is playing again. I waited my turn patiently in line as we moved through the ornate grand foyer. After spending a mere \$8.50 and a quick body search I was inside. My feet, slipping about on the smooth marble floor made it difficult to push my way to the front of the grand music hall.

Well here I am at 9:30, just like my ticket said, but to my shock and dismay the Cramps are already on and into their second song. The slam pit is well organized and takes on the appearance of a mass hokey pokey demonstration (put your left foot in, put your right foot out ect.). The huge sound system is great. My organs were being belted to a pulp as "Goo Goo Muc" blared from the twenty foot speakers. Lux Interiors looked rather sadate, almost bored as if he was taking a cue from the rest of the band. All his clothes stayed on, even though his full leather suit made him sweat quite considerably. He only nibbled on the end of his microphone instead of his traditional deep six. The "Crusher" was the highlight of the set. Lux put on a black leather hood and pranced around the stage, looking like the hunch back of Notre Dame. Even Poison Ivy let out a slight sneer. I was temporarily in heaven. The Cramps were now into their fifth song and the stage divers were by now well loosened up. As the first throng made their way up to the stage, the ample security were also making their way to the stage. The divers were snagged in mid-flight by security and promptly ejected by goons that have no respect for the art.

I had now secured my spot in the front of the pit, with a great vantage point of the entire stage, ready for the bulk of the set, when Lux says "thanks, good night", what!? The curtain drops and the lights come on, what!? I ask a person for the time "9:55 and 34 seconds." After only seven songs and 25 minutes and 34 seconds it's all over. I spent more time looking for a parking space in Hollywood than I did inside the show. As Spandau Ballet began pumping out of the load speakers and the house lights were flashing on an off to the elctro-synthesizer disco beat, I made my way to the exit. Feeling cheated and angry, I vowed to myself never to come back to the Palace again. That was until I saw the schedule of up coming events, listing the Butthole Surfers for a week from tonight and only \$11.50. Looking around at the crowd filtering out from the Place, it seemed ironic that the next night I would be watching and enjoying a band from Washington, D.C., called No Trend. Sometimes you gotta pay the price for quality entertainment, but in the case of the Cramps or the Palace, never again!

by BRADY

10/18/83

John Densmore from the
mighty DOORS drums for
the MODIFIERS

at the Cathay early October

After a terribly long wait (which helped to ruin the evening) The uninspiring Kommunity Fk came on. I had been curious to see this band but they turned out to be a dreadfully dull version of Pk.

By BRADY

Well, I guess that the best way to put it is that it was a bit different tonight than usual. First, it was pouring rain, second- the headlining band wanted to open. So that made it a little easier for us, so we thought... Well 100th Monkey were a little different than I had thought, but they turned out to be pretty good. They are a slow type, may be a sixtieth punk group with a neat mixture of band members.

Then went on Duende, I didn't watch much but what I saw of them was good. I hope to see them in the future.

Then there was ~~the~~ New Regime. The place had cleared out a bit with 100th Monkeys crowd, but the people left were there to see New Regime (~~Whiskerxixgndt~~) New Regime played a good fast set with lead singer Todd practically singing his lungs out. They got a really good reception for this being their first real gig, other than party's. I'm hoping that they start playing other gigs because they have a lot of good ideas and a lot of energy to go through with those ideas ~~xx~~ I didn't stay for Human Therapy, but I know that they didn't have many people watching them because it was a special night. review by ~~xxixxx~~ Randi B.

...THE SOLDIERS
WILL NOT BOTHER
US ANYMORE.

THEY'RE NOT RESPONSIBLE
FOR THEIR ATTACK. LOOK AT THEM
-- THEY'VE BEEN HYPNOTIZED!

Your Tax Dollars At Work

**A COLD AND
RUTHLESS
KILLING-
MACHINE.**

THE THREE O'CLOCK, 10 Foot Faces at
Occidental College

Starting out the show were The Ten Foot Faces. Although their name suggests a surf band, they were far from it. Despite numerous requests throughout their set, they refused to play Mr. Motto, Walk, Don't Run, or any legitimate surf song for that matter. Sensing the crowd's disappointment, they finished off their set with a very amusing cover of The Cramp's Goo-Goo Muck.

Having ended on a happy note, Three O'Clock was ready to take to the stage. What can I say besides that they were great. You had better see them now at a club before your only chance will be at the Forum.

However, there was one matter about the show which bothered me-- the lack of attendance. This was amazing considering that it was a free show consisting of two quality bands. Later, I learned that most of the other college students decided to attend a dorm party which had a second rate Beatles cover band. Why? Simply because alcohol was flowing. It saddens me to think that most people chose a beer over a great show.

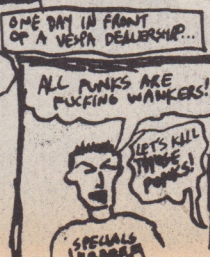
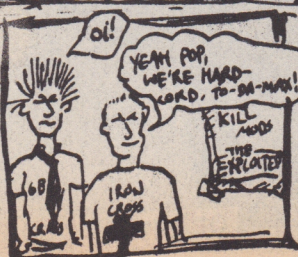
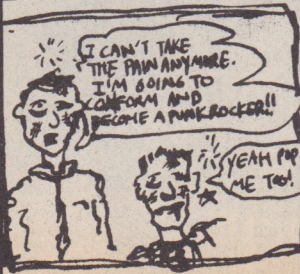
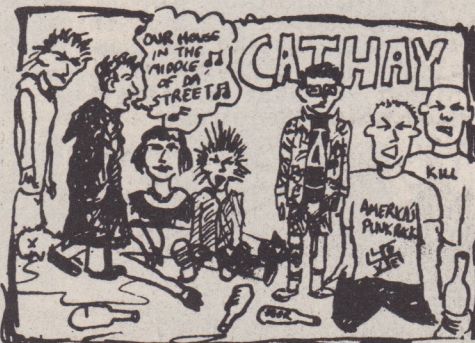
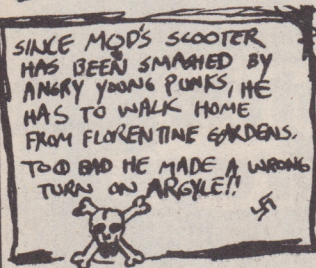
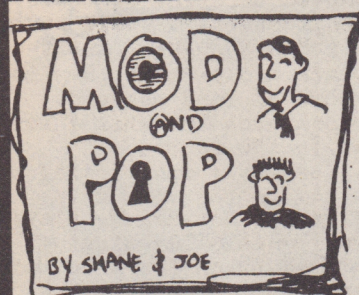
by Joe

by Joe



Armistice, Childhoods, Abandoned, Killroy
and Decry at Roxannes. (A benefit for the
the Vancouver 5)

The low point of the evening was when I got there and found that they had taken "These boots were made for walking", off the juke box. After a long wait Armistice took the stage and kicked things off. They blew through their set of originals and people started moving immediately. The songs were superpower and tight, the only drawback being the endings to a few songs didn't pack a final knock out punch, just fading out instead. Their new singer Jason gave it his all, face turning twenty different shades of red, as he belted out the peace lyrics to songs like "Think/Act". Tony the bass player was jumping all over and the drummer Arron kept the pace fast and furious. Ivan tied it all together with the guitar wirling and buzzing riffs through the small bar. One damn good set. Next up were Childhoods with ex members of Secret Sin. Rick Hollister, the singer kept telling the audience how bad they were cause they just changed their line up recently. No one payed any attention as the band bounced into action with tight thrash'n'deah pace changes. Their excellent energy was easily trasfered to the crowd. At one point Rick told us how great it was to be doing a beifit for the "La Puente Five, who got thrown in jail for breaking school windows. "Everybody was exhausted by the end of their set. Then the Abandoned came on and Tony took the mike, slurping & spitting out the words as he twisted his twitching body about. The rest of the band weren't bad either, more of an old L.A. type sound. After them I had to go, and I'm sorry I did, because from all reports the other bands also played good sets. T^h



CRASHED WRECKED DRILLED
TOTALLED DESTROYED

Everyone I fucked, wanted to pray to God.

STRAIGHT

See the Wild.

The last word in science-fiction thrills!

KILLERS from SPACE

Distributed by RKO RADIO PICTURES

Photo: Kristin

Photo: Joe

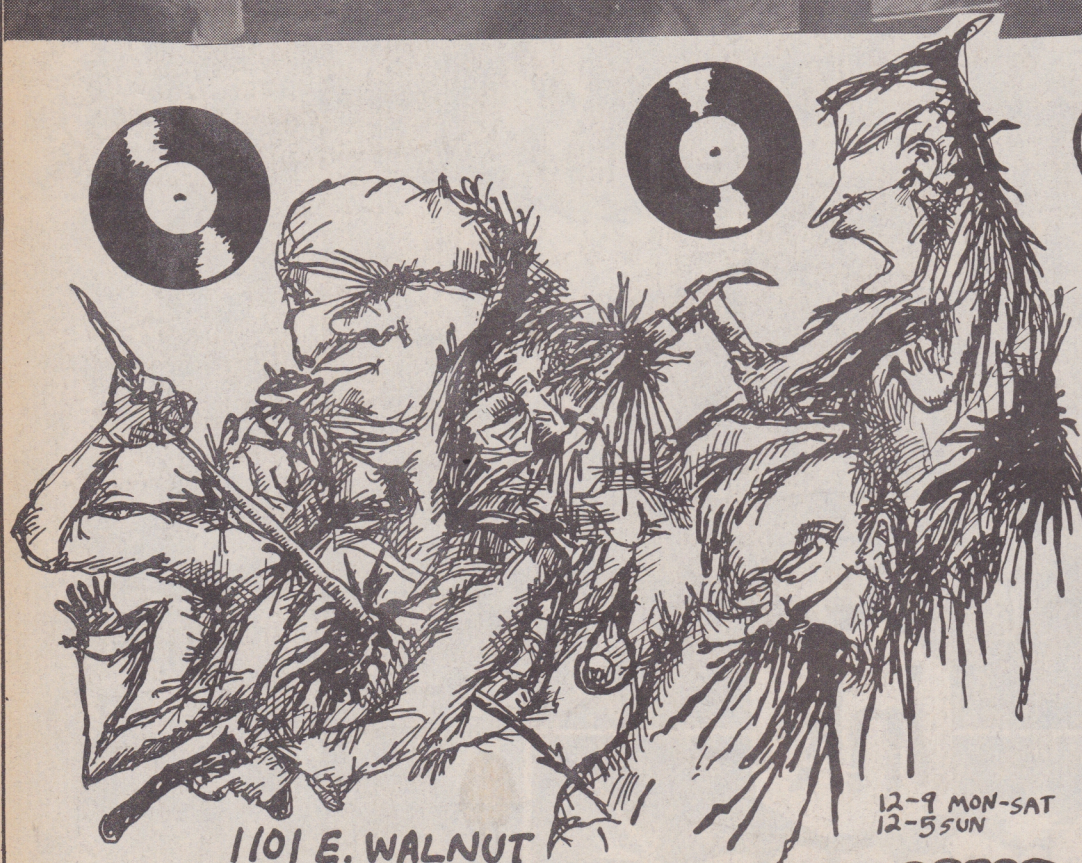
My battle with drugs

Other Photos: Rachel

SS DECONTROL

Stephen Hinrichs

Photo By:



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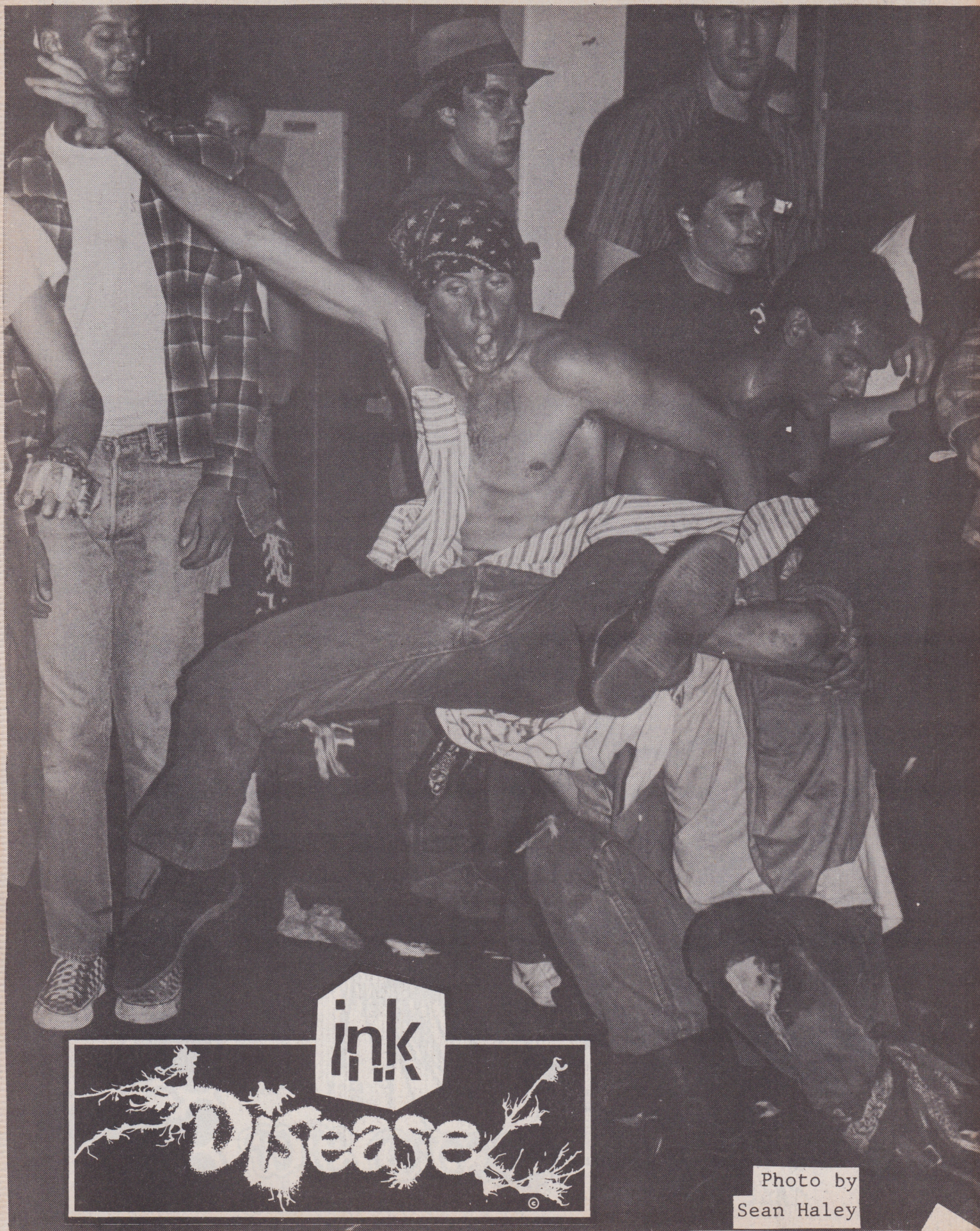
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Disease

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